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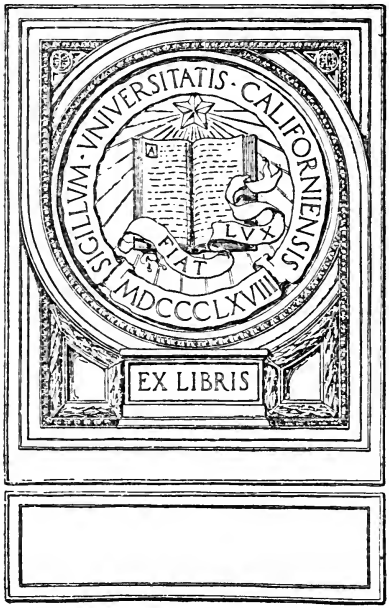

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Drawing by Drian

Frontispiece

Courtesy of Harper's Bazar

COSTUME DESIGN AND ILLUSTRATION

ETHEL TRAPHAGEN

Instructor and Lecturer at Cooper Union, The New York Evening School of Industrial Art, and Brooklyn Teachers' Association Classes; formerly on the staff of *Dress Magazine* and *The Ladies' Home Journal*

FIRST EDITION

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THIS BOOK IS SINCERELY DEDICATED TO MY STUDENTS, WHOSE ENTHUSIASM AND SUCCESS HAVE BEEN ITS INCENTIVE AND INSPIRATION

THE PREFACE

COSTUME DESIGN AND COSTUME ILLUSTRATION are not always looked upon as distinctly different branches of what is termed fashion work, but in truth there is a marked difference between them.

In the former, one must consider the judging of color, and all that this includes by way of harmonies, contrasts, areas, etc.; the relation of spaces; proper proportions; and the beauty and effect of line, balance and scale arrangements for the production of a design that is dignified, fanciful, frivolous, dainty, formal, or subtle, to express the designer's conception of the purpose of the costume and its suitability to the wearer.

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The costume illustrator, on the other hand, has the privilege of representing the garment after it has been designed—he must be able to render the material with his pen, pencil or brush in such a way that the actual design is not robbed of any of its charm. Of course, there are many ways of doing this, according to the technique and sensitiveness or temperament of the artist, as well as the different methods customary for the special use for which the design is intended. It can easily be seen how advantageous it is to any fashion artist, whether designer or illustrator, to have an understanding of both branches to get the best out of either, for they have much in common.

The designer and the illustrator should both have a knowledge and a keen appreciation of the beautiful lines of the human form, to know what lines are important to emphasize and what to conceal in a figure which may not be perfect. Drawing from the nude is of great advantage to the student, and no serious costume illustrator should be without this valuable training.

There are some books which may help the ambitious student in the life class to observe and impress on the mind fundamental facts which it is believed most life-class teachers will agree in thinking extremely useful. Among these are Dunlop's *Anatomical Diagrams*, *Figure Drawing* by Hatton, *Anatomy in Art* by J. S. Hartley, Richter, Marshall or Duval, and *Drawing the Human Figure* by J. H. Vanderpoel. If the student is studying without an instructor, *Practical Drawing*, by Lutz, will be found helpful.

ETHEL H. TRAPHAGEN.

NEW YORK, 1918.

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SKETCHING

CHAPTER ONE

COSTUME DESIGN AND ILLUSTRATION

CHAPTER ONE — SKETCHING

1. Forms.—In both lines of fashion work it is necessary to be able to construct quickly a form on which to sketch or design a dress, and, like the forms in store windows, this should be constructed to enhance the good lines of the garment. Care must be taken, however, never to confuse this with the human figure, the structure of which is entirely different.

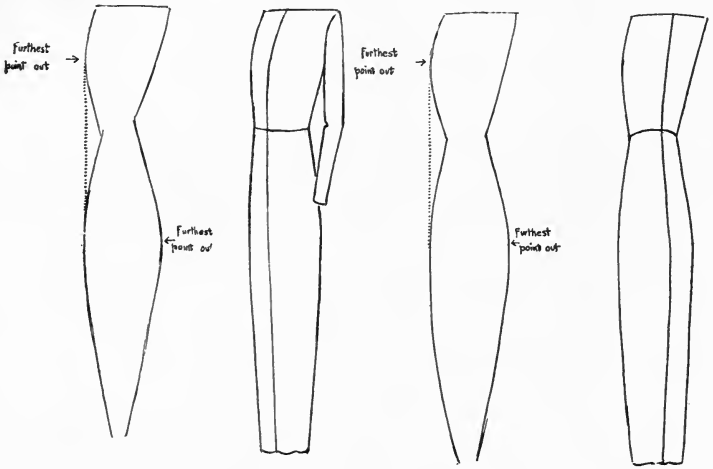


FIG. 1.—First steps in constructing a dress form.

The simplest way of obtaining this form is by drawing two ovals. First, make a straight line for the shoulders, then swing an oval, somewhat foreshortened, from the shoulder line, to represent the waist. Next, swing another more elongated oval, from near the ending points of the first oval, having the farthest part out always opposite the farthest point out of the other oval, to represent the skirt. Connect these and you have a *form*. See Fig. 1. The bust and hip should be on a line, and for the present-day silhouette the connecting lines should be but slightly curved.

Next, extend the two lines for the sleeves, add the collar and put in the centre line, which, in the front, follows the outside line of the waist and goes straight in the skirt. See Fig. 2. (Of course, the proportions differ according to fashion; i.e., the normal waist would go but twice into the short skirt of the summer of 1916.) It is interesting to note how the reverse of this straight line and curve forms the back. In making the back, connect the ovals in the same man-

ner, but note that the centre line goes straight in the waist and curves in the skirt. See Fig. 3.

The waist and collar lines curve up. The normal waist goes into the skirt about two and a half times, and the sleeves bend at the waist line or a little above. The supporting points at the shoulder, elbow, and hips should be marked, for it is these points that most affect the drapery.

With a little application, these forms may soon be mastered, and the practice of doing them rapidly and turning them both ways makes for proficiency. See Fig. 4. Observe that three-quarter front and back views are used in preference to the straight full front view, because of the advantage of showing the side of the dress as well as the front. An examination of fashion publications will prove how general is this preference.

Fig. 2.

Fig. 3.

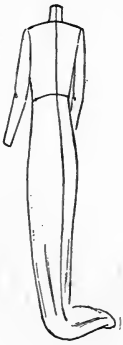


Fig. 4.

2. **Summary.**—The main points to be remembered are that the bust and hips, for the present silhouette, should be on a line, that the arms bend at the waist line or a little above, and that the normal waist goes into the instep length skirt about two and a half times.

In the front view remember that the centre line follows the outside line in the waist and goes straight in the skirt, that in the back the centre line goes straight in the waist and curves in the

skirt. (The centre line is the centre of the actual figure, not of the sketch.)

The collar and waist lines curve up in the back and down in the front. The bottom of the skirt describes a circle; therefore, like the waist and collar, the line curves, but always downward. The shoulder lines should be made to slant as much as the silhouette requires.

For this work use an H.B. pencil, Eberhard Faber, Ruby or Emerald eraser, and emery board pad. The point of the pencil should be kept very sharp by continually pointing it on the pad. From the start great attention should be paid to a clean-cut and beautiful line and to the proper placement of the sketch on the paper. See under "Greek Law," page 27.

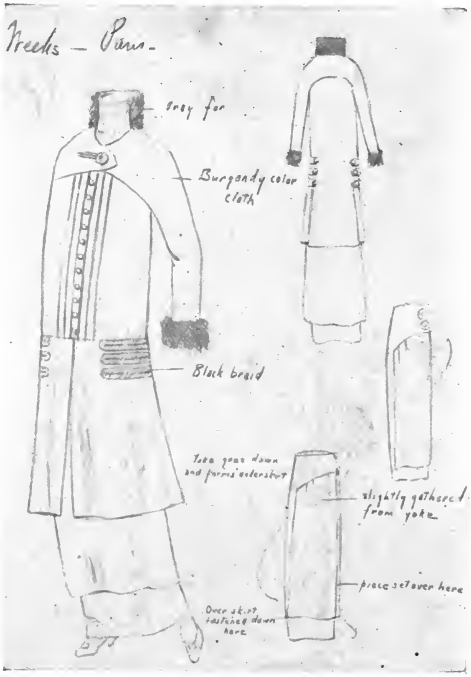


FIG. 5.—Pencil sketch of a suit.

3. Sketching a Garment.—After the form is mastered up to this point, the next step is the sketching of a garment on the foundation drawn. If possible, have as a model a simple dress or suit on a coat-hanger, or preferably a dressmaker's form; then find the centre line of the garment and see that, in sketching it on the oval form first constructed, you have the centre line of your sketch correspond with the centre line of the garment. You will find the proper observation of the centre line an infallible guide in giving you the proper relation of the sketch to the garment.

Next observe the large, important facts—such as length of sleeves, length of coat, the long, important lines—and be particular to put in the seams; but leave details such as embroidery, lace, tucks, plaits, gathers, etc., until the last. See Figs. 5, 6, and 7.

After the lengths of the sleeves, waist, coat, etc., are determined, you must strive for skill in keeping your pencil line clean and sharp. This gives the much-desired, well pressed newness to the garment. To keep this effect, beware of too rounded curves. After the sketch is finished, some accents should be put in, in places where shadows would naturally be; this gives added interest to sketches. From the first, observe and work for texture. Notice how delicate, light lines express thin material better than heavy, hard ones. After ability of this kind is

acquired, the next step is to work for speed. Garments in shop windows give excellent opportunity for sketching when the student is trying to acquire speed.

4. Sketching from Memory.—Training the memory in sketching is also most important. A good way to do this is to sketch from memory what has been drawn from the garment the day before. Another good way is to observe a dress either in a shop window or on a person, and then, without again looking to aid the memory, to try to put on paper all you remember. It is well to verify this sketch by comparing it with the garment, to find out how much you have forgotten and where you have made mistakes. To be able to sketch from memory is a truly valuable asset in costume work. So much can be carried away in one's mind from "Openings" and places where sketching is not possible.

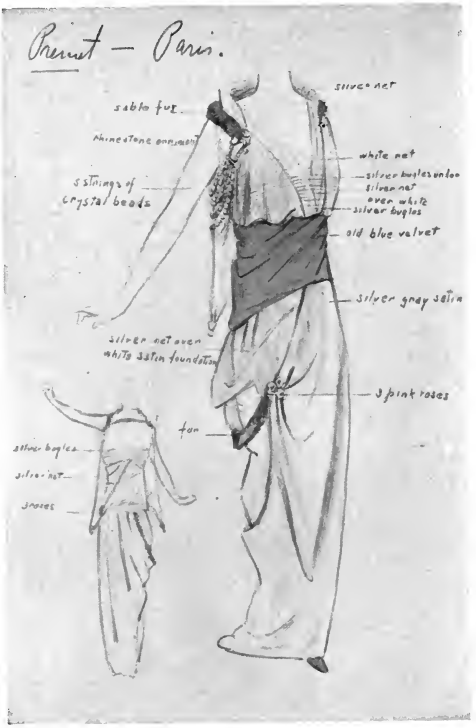


FIG. 6.—Preliminary pencil sketch of a gown.

5. Sketching from Garments.—A knowledge of the proper way to sketch garments such as gowns, hats, and accessories, is absolutely necessary in fashion work. It is helpful, first for your own convenience when you see things you wish to remember, or when you wish to explain things seen to some one else, next, in gathering ideas to adapt to your own designs, and again, in doing sketching for newspapers or magazines. Designers for manufacturers find it a great boon to be able to sketch in their exploring trips in the shops and along Fifth Avenue.

Sketching for manufacturers is done for two purposes: To give them the latest French models from the "Openings" from which to make exact copies or something adapted to their special trade needs, and to give them an inventory of their own stock for their reference and convenience.

Sketching for dressmakers is a little line of fashion all its own. The sketches for them must be daintily finished, as they are to be shown to the customer and play an important part in the sale of the gown represented. The simple ones (see Fig. 6) are done in pencil, with-

FIG. 7.— Illustrating a variety of details.

out heads, but with a stylish foundation form underneath, with sometimes a little color added in the background to throw the sketch out. Sometimes they are still more finished though without heads, but as a rule the more finished dressmakers' sketches are done on figures expressing some action and illustrating the presumed effect of the gown on the wearer. See Figs. 13 and 14.

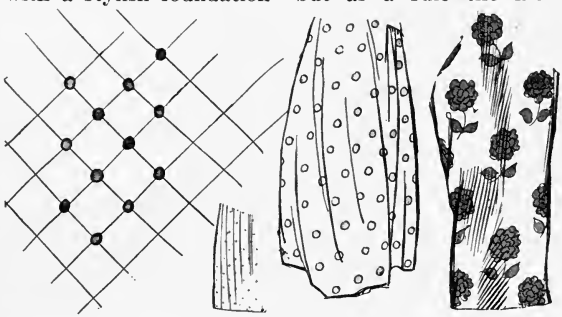


FIG. 8.

When sketches are being

done for embroideries, an additional small detail drawing should be made of the embroidery at the side of the paper. Textures and colors should always be noted on the sketch as well as details, such as the number of buttons, etc., in order that there may be no confusion when making the finished sketch at home or in your studio. A convenient size for rough sketches is six and one-half inches. Practical sizes for finished dressmakers' sketches are from ten to twelve inches when heads are included; without heads, six and one-half or seven inches. Wide margins lend distinction.

Some of the well known French designers are Paul Poiret, Cheruet, Beer, Callot Sœurs, Paquin, Martial and Armand, Francis and Drecoll. Always note the designer's name on your sketch as well as the texture, color, and detail. The name of the design always enhances the value of a sketch. Always place these sketches on the paper according to the Greek Law, i.e., most margin at the bottom of the paper.

When making a finished sketch of this kind, a pretty pose should be chosen, and this should be thought out and practically finished in pencil; then draw in the garment carefully before putting on the color. The usual method is to put in the shadows first, the light big washes next, and the detail last. Clear color is used as a rule but opaque or tempera is often used in small areas combined with the clear color sketch; sometimes opaque paints are substituted. (See Page 9 and description under *Color*, page 68.) Pen-and-ink outlines are often used for these sketches and kid bristol or illustration board is considered the best kind of paper.

By William Gebhardt

Fig. 9.—Theatrical design.

6. Hats.—Much of what has just been stated applies also in sketching hats. Care should be taken to express the most characteristic side of the hat; in other words, catch its "feature." Be careful not to lose the relation of the crown of the hat to the head. When possible, it is best to have some one pose for you to insure the right angles. See Fig. 12.

Before going into this further, consult Section 15, page 17.

Theatrical designs and sketches are carried out in the manner of the other sketches of hats and dresses, but a greater liberty in the way of eccentricity and exaggeration is permitted. See Fig. 9.

7. Accessories.—In connection with sketching, the student would do well to pay attention to accessories such as col-

lars, sleeves and shoes. It tends to much greater facility on the part of the student to arrange these according to the Greek Law of proportion, page 27. For suggestions see Fig. 11 on this page.

8. Sketching from Life.—Sketching from life is strongly advised; drawing from the nude is of great advantage when done with understanding. In all sketching and drawing it is advisable to block in, or in other words, sketch with light lines the general proportions, using tentative or trial lines and "feeling for" the form. See Figs. 15, 16, 18, and 19.

Never complete one part before another part is thought out; never fix your attention on the outline, but rather on general proportion, or the result will be unhappy. See Fig. 17. Decide where your drawing is to begin on the paper, and where it is to end, leaving good margins (more at the bottom than top), and block in between these spaces. Afterwards make sketches from memory of the pose you have been studying.

Courtesy of Gerhard Mennen Co

FIG. 10.—Crayon drawing.

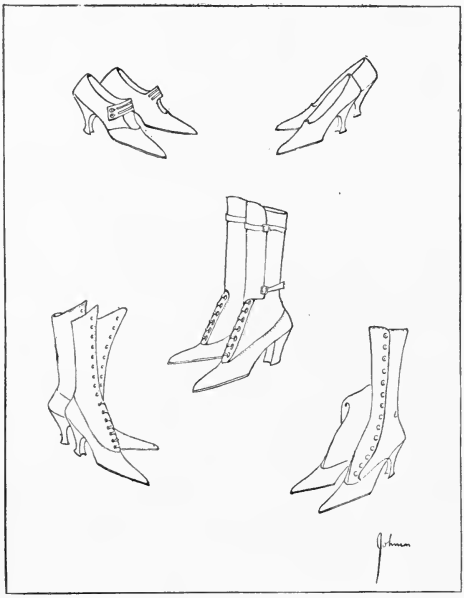


FIG. 11.—Shoes drawn by Elfrida Johnson.

When doing rapid sketching to catch the action of a figure in motion, indicate the position of the head, hands, and feet and fill in the rest. Excellent practice is obtained in doing five, seven, ten, and fifteen minute poses from the nude or draped model. These quick sketches often afford good action poses that can be carried out and used to great advantage. See Figs. 40 and 41. This sketching will be most helpful in assisting the student to obtain a professional touch and an individual style.

More and more stress is being laid on the well-drawn figure underlying the fashion drawing and too much emphasis

cannot be put on the value of drawing this figure with understanding and appreciation. Great care should be given the study of hands and feet, as these play an important and telling part in fashion work. See Frontispiece and Figs. 10, 27, and 28.

The student is advised to make copies, by way of study, from the hands in Vanderpoel's *Human Figure* and then to make studies from life. It is important in this work to observe from which side the light is coming. (See Figs. 28 and 29.)

It is practical to make the life studies in a loose, artistic manner, in charcoal, chalk, etc., and afterwards to draw from this sketch another figure, copying the pose and keeping the action, but refining it slightly, to make an attractive fashion drawing on which to put the dress from one's costume sketch. See Figs. 40 and 41.

Lutz, in his book entitled *Practical Drawing*, wisely says:

Courtesy of N. Y. Globe.

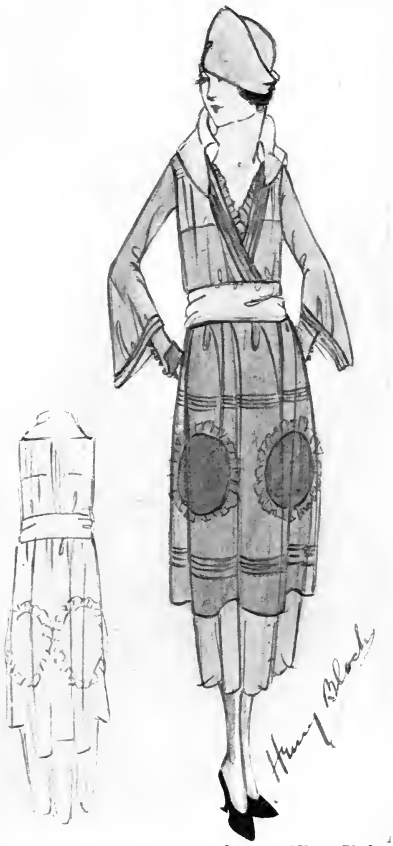
FIG. 12.—An example of hat illustration.

"When drawing from life, it is a good plan to put yourself in the same pose as the model; that is, imitate as well as you can, the action, the disposition of the limbs, and the pose of the head. This mimicry—it will only be that sometimes, as you will find that different persons have different ways of carrying themselves, and you can perhaps only approximate the pose of the model—will give you a better understanding of the pose and impress itself on you mentally and further the work of picturing it.

"Note how, when the hips slant one way, the shoulders, to counterbalance, incline the other way; and the head again to preserve the balance, tilts away from the falling shoulder. This applies to the greater part of poses. Sometimes, though, models deviate from the general." This is valuable advice to observe in your work.

Figs. 13 and 14 show two treatments of the same kind of sketch. Fig. 13 is done in a realistic way, in Fig. 14 the conventional method is used. In Fig. 13 light and shade have been considered while in Fig. 14 these have been eliminated.

Fig. 13.—Complete dressmaker's sketch done in transparent water color.

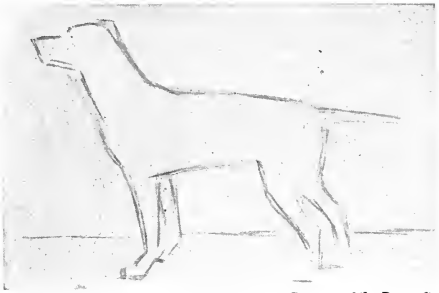


Courtesy of Henry Bloch.

Fig. 14.—A dressmaker's or manufacturer's sketch in tempera colors.

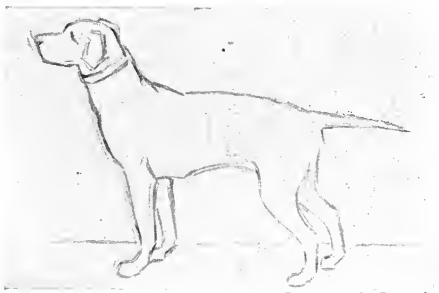
Fig. 13 has been done in transparent water color, Fig. 14 is done in tempera, an opaque or body color, except the chiffon, flesh tones, and hair, which are done in clear water color. The tempera paint is put on in one flat tone and allowed to dry; the other colors are then put on over this The opaque paint has the advantage of being able to be worked over. It is best to avoid shading, and to keep to flat tones. In this sketch the folds are indicated with strong pencil lines; this same line effect can be done with lighter or darker values of the tempera used for the garment.*

* With flat transparent washes, pencil lines often are used most effectively in making a colored sketch.



Courtesy of the Prang Co.

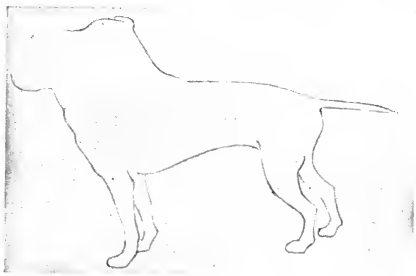
FIG. 15.—First stage of sketch of dog.



Courtesy of the Prang Co.

FIG. 16.—Second stage of sketch of dog.

The illustrations on this page show one of the most important things to be considered in all kinds of drawing, whether it be from life, from memory, chicing, or even copying, and that is getting the general proportion and action of the whole, before concentrating on any one part in detail; remembering never to finish one part before the other parts are thought out. Fig. 17 shows the danger of fixing your attention on the outline. It is always advisable to block in. (See Figs. 15 and 18.)



Courtesy of the Prang Co.

FIG. 17.—Incorrect way to start a sketch.

Courtesy of the Prang Co.

FIG. 18.—First stage of sketch of boy.

Courtesy of the Prang Co.

FIG. 19.—Sketch of boy completed.

DRAWING WITHOUT MODELS

CHAPTER TWO

9. To Set Up a Well-proportioned Figure.—It is best to understand how to set up a well-proportioned nude figure "out of one's head" or *chicing* a figure as it is sometimes called. See Fig. 21. To construct this figure find the centre of the paper, through which run a vertical line. The head is the unit most useful in measuring the human figure, and in this instance, we will use it, making it, for convenience' sake, *one inch* long. (The dimensions we are using will vary slightly from those given in most anatomies, because we are constructing a figure to use in fashion work, where slimness is the chief requirement.) Mark off on this line seven and one-half heads, in this case seven and one-half inches, as we are using one inch as the unit of measure. This gives the height of the figure. Mark each of these divisions with a dot. The figure is divided into four important sections; the head, torso, arms, and legs. To keep the drawing as simple as possible we will have to start, in some detail, with the head, it being our unit of measure.

Drawn by Reta Senger. *Courtesy of Good Housekeeping.*

FIG. 20.—Editorial featuring infants' wear.

To construct the oval which will be used for the head, mark off the first inch and divide this one inch vertical line into three equal parts. At a point just a little below the first third just established, draw a light horizontal line of indefinite length and mark off on it a distance equal to a little less than two-thirds of the one-inch vertical line and so spaced that the vertical line exactly bisects the

horizontal line. Construct an oval on this plan.

Horizontal lines drawn through the points that divide the vertical line into thirds give the eyebrows and the tip of the nose. A horizontal line drawn through a point one-third of the distance between the eyebrows and the tip of the nose marks the centre of the eye socket, and a horizontal line drawn through a point one-third of the distance between the tip of the nose and the base of the oval marks the centre of the mouth.

Divide the horizontal eye structure line into five parts; the middle space represents the width of the nose, and the nearest parts on each side the eyes. Guide lines dropped from the centre of the eyes, vertically, give the corners of the mouth. For the ears extend a line a little beyond the oval on each side of the head, from the first third to the second third, or, in other words, from the line indicating the eyebrow to the line indicating the end of the nose.

Continue the bisecting vertical line down one-third of its length, to establish the pit of the neck. Draw a horizontal line through this point. Drop guide lines from the base of the ear to this line. Connect the extremities of these guide lines with arcs curving slightly towards each other, thus giving proper expression to the neck.

10. The Torso.—Three-quarters of the length of the head gives the width of each shoulder and of each hip. Cut the distance between the chin and the pit of the neck in half by a dot placed on the centre line. Connect this point with the point made in marking the width of the shoulders. The point where this line intersects the curved line of the neck is where the neck sets on the shoulders.

The second "head" or unit of measure gives the bust line. Curve the line indicating the bust section.

The third "head" gives the placing of the abdomen.

One-half the distance between the bust and abdomen, or between the second and third head, is the waist line. Indicate this. The centre of the figure comes slightly above the fourth head, this is also the end of the torso. The line of the hip is halfway between the third and fourth head. Establish the width of the hip line by verticals from the shoulders.

11. The Legs. The knees come halfway between the hips and the soles of of the feet. The ankles come at the seventh head. The width of the ankle is one-third the width of the hip line. The inside ankle is high, the outside ankle low. The calf of the leg is about one-half the width of the hip, the outside calf of the leg is higher than the inside calf.

12. The Arms.—The length of the arms, stretched out horizontally including the shoulders and the hands, equals the length of the body. The wrist comes at about the end of the torso. The elbow comes at the waist lines. The pit of the arm is one third each shoulder. With these measurements established, block in the figure and features.

13. Other Positions of Head and Figure.—The diagram of a woman's figure on page 72 of Dunlop's *Anatomical Diagrams* will be found helpful to the student, at first, in blocking in the figure.

After the proportions are well understood, the figure and head may be turned in other positions; for this the "tooth-

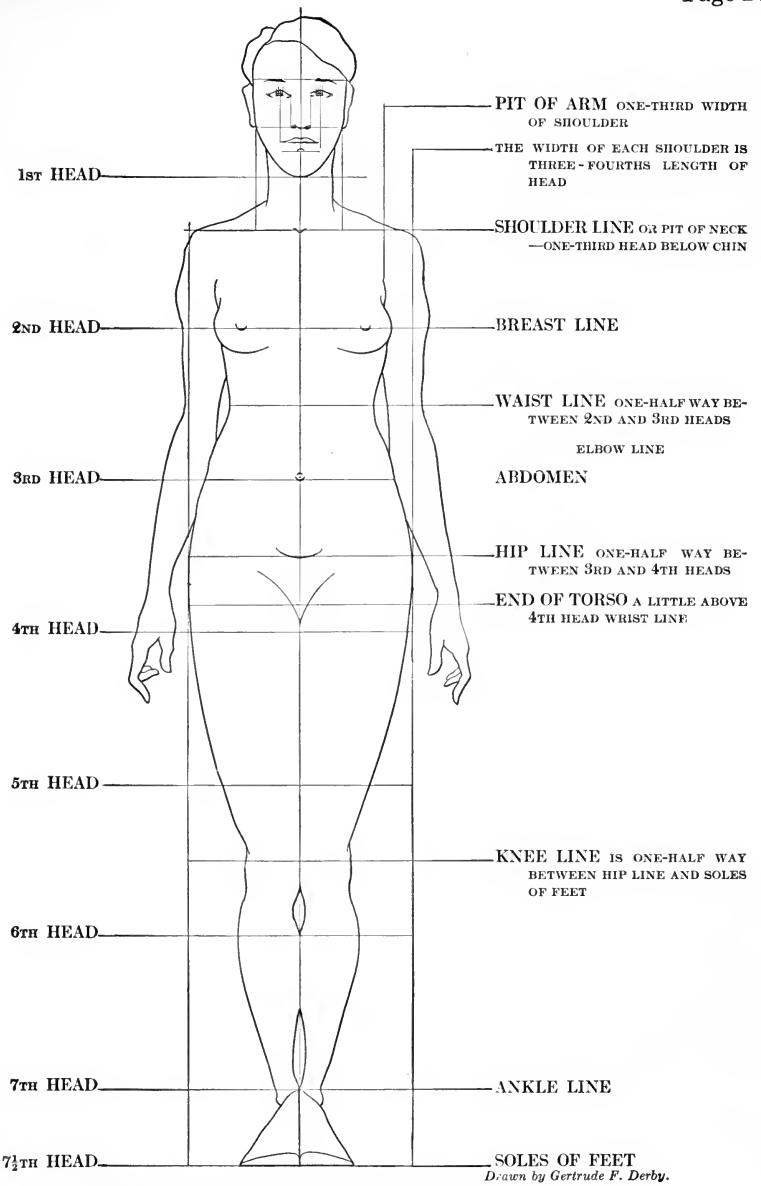

PIT OF ARM ONE-THIRD WIDTH OF SHOULDER
THE WIDTH OF EACH SHOULDER IS THREE-FOURTHS LENGTH OF HEAD
1ST HEAD
SHOULDER LINE OR PIT OF NECK —ONE-THIRD HEAD BELOW CHIN
2ND HEAD
BREAST LINE
WAIST LINE ONE-HALF WAY BETWEEN 2ND AND 3RD HEADS
ELBOW LINE
3RD HEAD
ABDOMEN
HIP LINE ONE-HALF WAY BETWEEN 3RD AND 4TH HEADS
END OF TORSO A LITTLE ABOVE 4TH HEAD WRIST LINE
4TH HEAD
5TH HEAD
KNEE LINE IS ONE-HALF WAY BETWEEN HIP LINE AND SOLES OF FEET
6TH HEAD
7TH HEAD
ANKLE LINE
7½TH HEAD
SOLES OF FEET
Drawn by Gertrude F. Derby.

FIG. 21.—Construction of fashion figure without model.

Courtesy of Vogue.

FIG. 22.—Modern fashions by Helen Dryden which show influence of Kate Greenaway.

pick figures" (see page 22) make a good foundation, helping to make simple the foreshortening then necessary. For suggestions for turning the head in different positions, see Fig. 23.

14. Children's Proportions.—The chart shown in Fig. 24 illustrates the proportions found in various stages of development. In infancy, or at the age of about six months, the head measures about four times into the height; at four years, the head measures about five and one-fourth times into the height; at seven, approximately six and one-half times; at ten years, about six and three-quarter times; at fifteen, about seven times; and in the adult from seven and a half to eight times. Children's heads, therefore, it should be noted, are larger in proportion than those of the adult, the eyes are wider apart, the nose shorter, and the lips somewhat fuller. See Fig. 22, also Fig. 24 and Figs. 20, 94 and 95.

Professor C. H. Stratz of The Hague, Holland, who is one of the greatest authorities on the human body in the world, says a child grows as follows:

First, in breadth and height from birth to the end of the fourth year.

Second, in height from the fourth to the beginning of the eighth year.

Third, in breadth from the eighth to the tenth year.

Fourth, in height from the tenth to the fifteenth year, when the youth gets lanky, thin and angular; this is the period when the hands and feet look too big. Growth then continues to manhood or womanhood.

In drawing children, great care should be taken to keep their legs, at the slim period, long and slender. Care must be taken not to make them developed, which detracts from their childlike charm and makes them look vulgar. In studying children, look at good illustrations by Kate Greenaway, Jessie Willcox-Smith, Elizabeth Shippen Green, Birch, and Helen Dryden.*

15. Heads and Faces.—The general shape of the head is that of an oval

* See "Happy All Day Through," illustrated by Janet Laura Scott, and also "Figure Drawing for Children" by Caroline Hunt Rimmer.

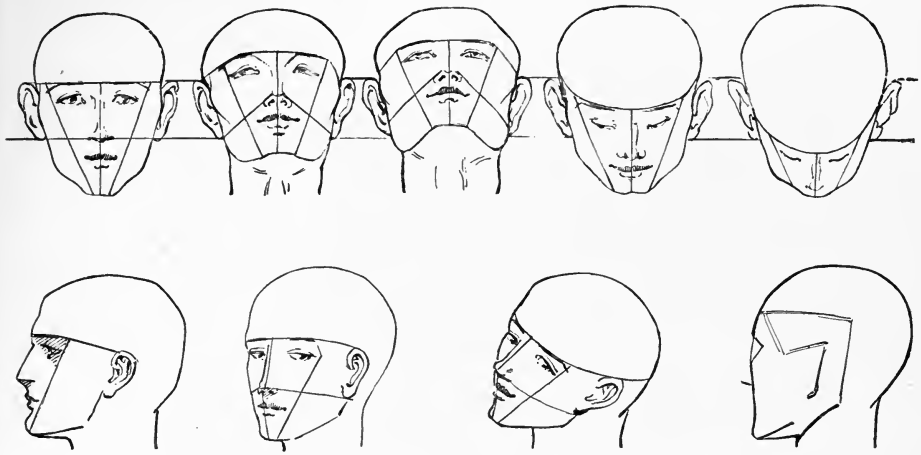


Fig. 23.—Showing construction lines that help in drawing heads.

with the greatest width at the top; observe this, too, in side, three-quarter and back views of the head. The eyes are in the centre of the head, and the end of the nose is halfway between the eyebrows and chin. See Fig. 23. The eyebrows are on a level with the top of the ear, and the lower end of the ear on a

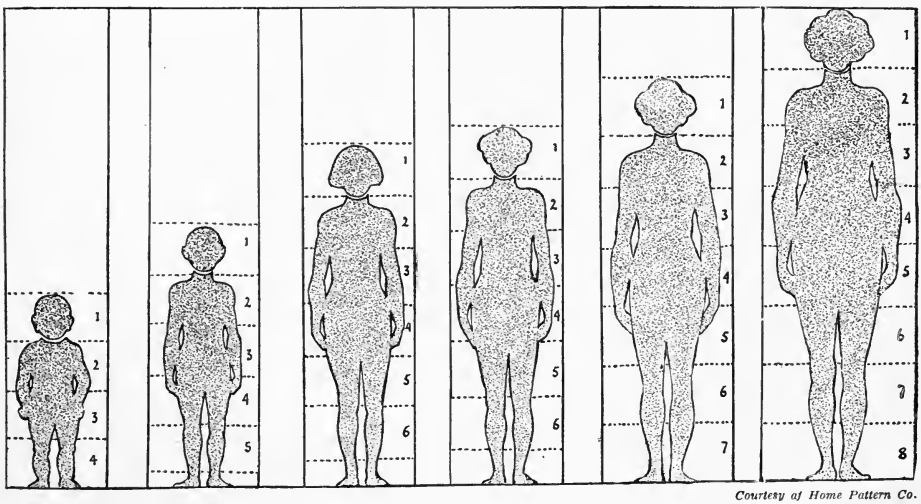


Fig. 24.—Proportion of figure at different ages.

level with the nostrils. This forms a never-changing axis on which the head turns up and down. Note how the features are located in these changes, and how the foreshortening is simplified by means of this method. In drawing heads always use the centre and other construction lines.

When the head is turned up, we see more chin and less forehead; when turned down, more forehead and less chin. The eyes are one eye apart, and the lower lip ends at about half the distance between the nose and chin. A triangle is helpful in dividing the face into planes, and great care should be taken not to ignore the cheek, jaw and chin bones. Observe that the cheek bones come slightly below the eyes, the jawbone slightly below the mouth.

In drawing the nose it is helpful to think of a little round knob; from which extend the nostrils, sketch in the sides, and extend a line suggestive of the planes. Afterwards everything can be rubbed out except the nostrils, but they will appear more correctly placed than when put in without this foundation thought. See Fig. 25.

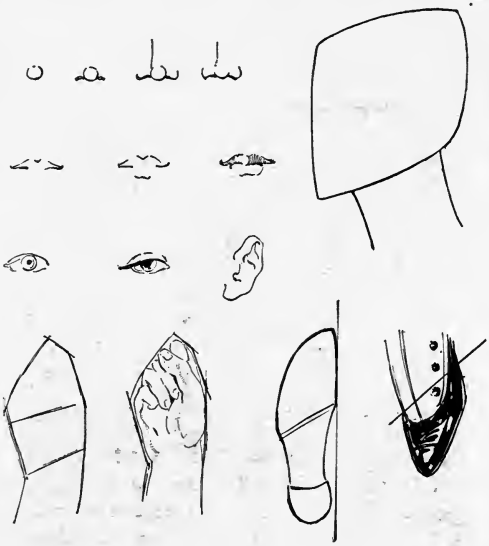


Fig. 25.

In drawing the mouth, think first of a Cupid's bow, the string of which is broken in the centre; then suggest the lower lip, shade the upper lip, which is always darkest as the lower catches the light, and you have the mouth. Never make a hard line around the lips, as it destroys the flesh-like quality. See Fig. 25.

In making the eye, always hold the pupil in by the line of the lid. Block in the head, ears, hands, and everything before putting in the detail.

Hair should be expressed in waves of light and dark, not by single lines (unless you are making a decorative, unrealistic drawing). Never draw a clean-cut line between the face and forehead, because the hair in many places blends in with the tone of the face. See Fig. 26 and observe other drawings that show hair.

Courtesy of Vogue.

Fig. 26.

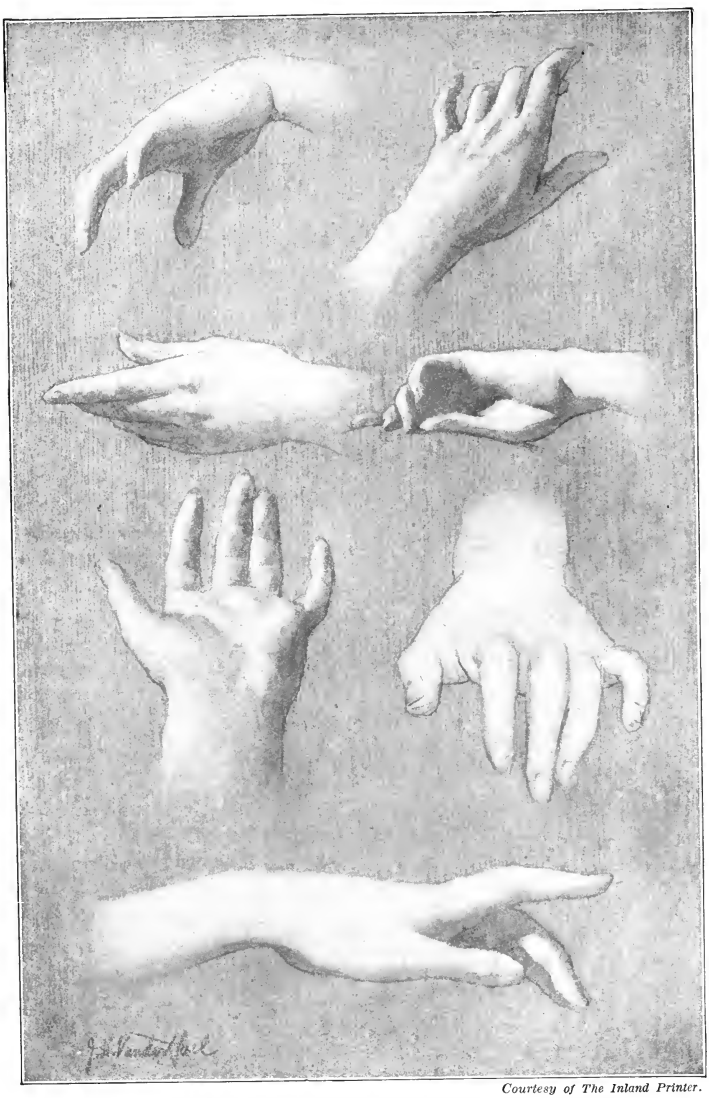
16. Hands and Feet.—The next step should be a careful study of the hands and feet. The drawing of these is simplified by looking for the large masses first and blocking them in. See Figs. 27, 10, and 28. For example, in drawing the hand, determine the relation of the length of the fingers to the palm, and where the thumb comes in relation to the fingers. All knowledge gained by study or observation from life will help in drawing or chicing them. Vanderpoel's *Human Figure*, mentioned before, has some splendid illustrations of both hands and feet that the student would find it helpful to study. One good way of studying them is to make careful drawings from these plates, and afterwards to try to making your own drawings first from life and then from imagination. See Figs. 28 and 29.

Fig. 27.—Study of hands by Albert Dürer.

Shoes are extremely important in fashion work, and should likewise receive the careful attention of the student. A good way is to group five or seven pairs of shoes, including sport shoes and slippers, in different positions on a sheet of bristol board about 11 inches wide by 14 inches high, using the Greek Law of arrangement. It is well to use real shoes and slippers for models, but study also well-drawn examples to see how they are usually rendered. Notice how the inside of the foot is straighter than the outside line, which has some curve. Observe also how much shorter the line of the inside of the shoe is than the outside line, which extends nearer the heel. See Figs. 25 and 11. Note that the inside ankle is higher than the outside ankle.

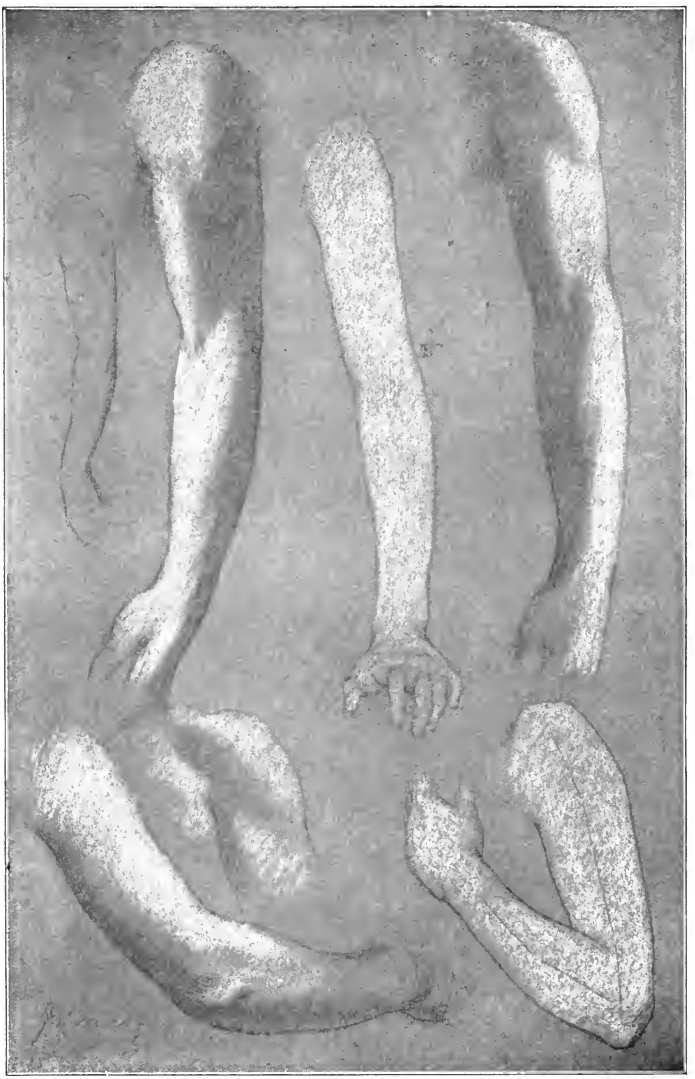
It is well to observe what is appropriate and to select shoes of different character. There are shoes for shopping, for afternoon, for evening, for travel, and for sport. You must select the right shoe for the right dress. The footwear must be in keeping with the costume; not afternoon shoes or evening slippers with a sport suit. It is usually best to have evening slippers match the gown and hosiery unless you use a patent leather pump.

In these days we cannot make the skirt cover up bad drawing of the feet



Courtesy of The Inland Printer.

FIG. 28.—Construction of Hand from Vanderpoel's "Human Figure."



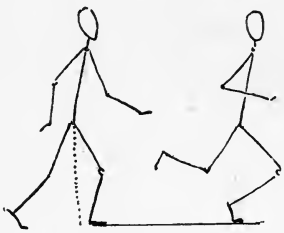
Courtesy of The Inland Printer.

FIG. 29.—Construction of Arm from Vanderpoel's "Human Figure."

and shoes. No longer can it be said of Dame Fashion that

"Her feet beneath her petticoat
Like little mice steal in and out,
As if they fear the light."

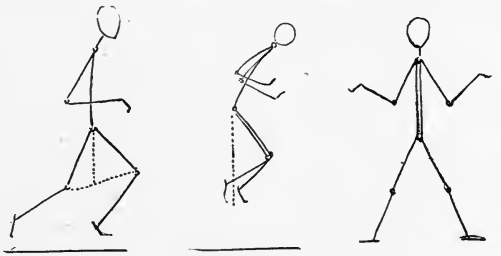
17. The Human Form Reduced to its Simplest Elements.—Relative proportions and helps to express action can perhaps best be acquired by observing the following facts in connection with toothpick figures:



Walking. Running.

FIG. 30.

The trunk, thigh, and leg are each about one-third the length of the body without the head and neck, though the trunk is a trifle the longest. The trunk is about twice the length of the head and neck. The elbow reaches to about the waist and the hand half way down the thigh.



Leaping. Jumping. Standing.

FIG. 31.

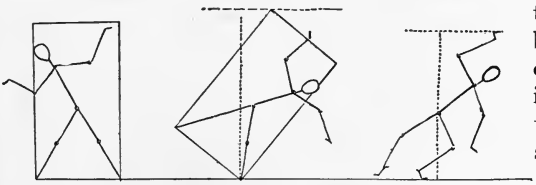


FIG. 32.—Illustrating balance.

Walking is best described on paper when both feet are on the ground, though in reality the greater part of the time the body rests on one foot. See Fig. 30.

Running is best shown when one foot is on the ground, though in reality much of the time both feet are off the ground. See Fig. 30.

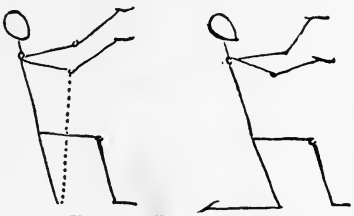


FIG. 33.—Illustrating balance.

Leaping is best shown in the same manner as running (limbs ready for the next effort), but with the feet off the ground as in jumping. See Fig. 31.

Jumping is best shown with the feet off the ground but gathered together to preserve poise and ready to alight safely. See Fig. 31.

A stick stands when balanced on one end and also when supported on each side as shown in Fig. 31.

The body may be bent at the hips so as to bring the head over either foot and maintain an upright position until the weight of the body is bent beyond the line of support, when it must come to the ground as shown in Fig. 32.

Kneeling figures, leaning back, make it necessary that support be given behind as shown by the vertical dotted line in Fig. 33.

The student should notice that a straight line extending from the neck to the floor comes just between the feet when the weight is evenly distributed on both legs. When

FIGS. 34 and 35.

FIGS. 36 and 37.

Toothpick construction applied to fashion drawing.

the weight is on one leg, the plumb line begins at the pit of the neck (viewed from the front) and extends to the ankle of the supporting leg. On the other hand, when the figure is in action, the plumb line from the neck falls between the legs, providing a proper balance; when this balance is destroyed, the figure either has to be leaning against something or it falls to the ground. See Figs. 32 and 33. After studying these, it is well to build the figure on these foundations to acquire action. See Fig. 34.

In Fig. 36 is shown a seated figure; the stool is the principal part of support, though the foot is extended to receive the weight of the body. Fig. 37 is this construction applied.

Figs. 34, 35, 36 and 37 are given as illustrations of the use of the toothpick construction in giving action to the human form.

Courtesy of Vogue

From a drawing by Helen Dryden, in which pencil, wash and ink were used, on a rough texture paper.

METHODS

CHAPTER THREE

18. The Greek Law.—In the sixteenth century, in the days of the Renaissance in Italy, Leonardo da Vinci with other artists worked out, through study of classic art, an ideal proportion which is commonly known as the *Greek Law*. Instead of using exact mechanical measurements, such as the half, third, fourth, etc., so easily measured in inches and easily grasped by the mind, this law supplies the idea of a consistent variety, so fundamental in all artistic things, stimulating the imagination and lending interest to the object. Thus, if an oblong is divided horizontally in half, the equal areas will be found both mechanical and uninteresting, see (*a*), Fig. 38. On the other hand, if the difference in areas is great, as in (*b*), Fig. 38, the sizes are too incomparable to be satisfactory. In (*c*), Fig. 38, the oblong has been divided into thirds and then into halves, and a point found somewhere between one-third and one-half, through which to draw a horizontal, shown by the heavy line. It will be seen that the relation of the areas above and below this line to each other are neither mechanical nor monotonous, but subtle and interesting.

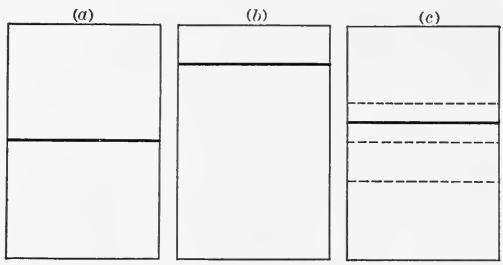


FIG. 38.

These same proportions may be practically applied in clothing to tucks, hems, etc., as illustrated in Fig. 39. Suppose a line is drawn six inches long to represent a muslin skirt. Divide by the Greek Law to find where any trimming (hem and tucks) should start. Re-divide the space given up to this trimming to obtain further good proportions (of the hem to the tucks).

In *Advertising—Its Principles and Practices*, published by The Ronald Press Co., the following statement is made:

"This Greek Law of proportion is sometimes crudely stated as the ratio of 5 to 7 to 11. This is somewhere near correct, and perhaps near enough to work with. In applying this ratio to the margins of a page it will clearly be seen that the widest margin, or 11, should appear at the bottom, the next widest, or 7, at the top, and 5, the narrowest, alike on either side in all vertical compositions of space. In horizontal compositions the widest margin should still appear at the bottom, the middle size at the right and the left, and the narrowest at the top. This is so that the

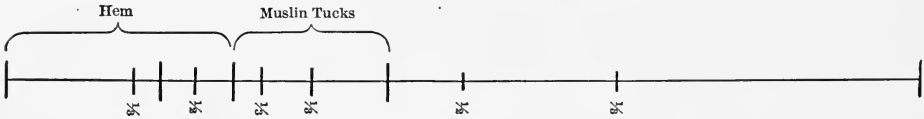


FIG. 39.

general form of the display within the composition shall preserve the same ratio as is found in the enclosing space itself.

"Not only should the Greek Law of areas be applied to margins, but also, when possible without interfering with the meaning of the copy, it should apply to the width and strength of the various parts or paragraphs of the copy within the space. When it is possible to do this, the effect is doubly pleasing. There is also often a chance to apply these proportions to the blank space between different parts of the copy display. When it is possible to do so, this has an added value. Not enough attention is paid to the relative widths of these blank spaces. Blank space is often more eloquent than copy."

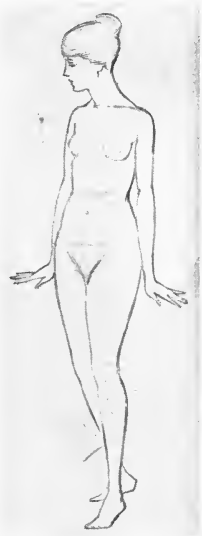
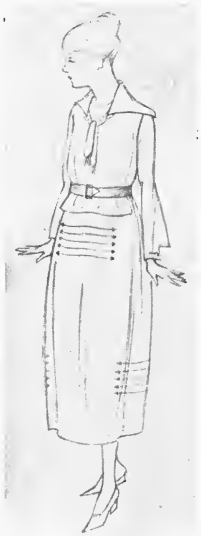


Fig. 40.—Quick sketch from life.



Drawn by Esther Wegman.

Fig. 41.—Costume sketch made from quick sketch.

Summarizing the above briefly, it is to be noted that:

(1) Mechanical divisions are inartistic.

(2) Sizes too unrelated, such as a very large size and a very small one, fail to satisfy, as the mind does not see any relationship in things that emphasize each other's difference.

(3) Areas or sizes near enough alike to be easily compared by the eye and yet different enough to interest because of their unlikeness, satisfy us.

(4) Spaces are most pleasing together, when one is between one-half and two-thirds the length or space of the other. This gives quite a difference in size for individual treatment, but avoids inharmonious lengths or sizes placed together. In other words, when two lines are in good relation to each other, the shorter line is between one-half and two-thirds the length of the longer line.

The Greek law may be applied to the margins of drawing papers as well as to folds and coat lengths. The best arrangement of margins for a vertical lay-out is to have the greatest width at the lower edge, the next at the top, and the smallest at the sides; while for a horizontal page the widest margin should still appear at the bottom, the second size at the sides, and the narrowest at the top. This is to preserve a like relation with the enclosed space.

Design is selection and arrangement, and from the start of any work the details which make for good design should be kept in mind. If it is school work, even the name and the lesson should form part of the plan. Observe how the enclosing

form determines the shape within. The nearer one comes to the structural edge, the more nearly the lines should conform to it. Avoid lines that lead to corners, lines that lead to the centre, and lines that tend to become tangents. The lines of the background or setting should be less intense than those forming the object shown against them. The larger the area the less intense the color should be; the smaller the area the more intense the color may be. In order to have two or more shapes hold together for unity, the space between must be less than the smallest of these shapes. For illustration, the paths of a garden should be smaller than the divisions of the garden shapes.

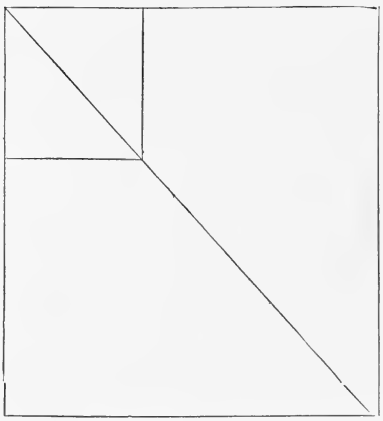


Fig. 42. — Enlarging and reducing. Rectangles having the same line as a common diagonal are in proportion.

19. Lay-outs and Reductions. — Lay-out is the technical name given to the composition of a catalogue page, and the drawing of the figures which go on it. It is also applied to the grouping of any objects to be put in a certain given space, whether for magazines, booklets or newspapers. The height and width of the space which the lay-out is to occupy on the printed page is given to the artist (for example eight inches high by seven and one-quarter inches wide) and the number of figures to be put in that space (say five figures). The artist's work is to compose these figures in the most attractive group or groups.

The first step is to enlarge the dimensions to a convenient working size. In doing this, the original proportions must be kept. The enlarging is done by means of a drawing board, T-square, ruler and triangle. A detailed statement of the process, using the dimensions just given is as follows:

Fig. 43.—The rough lay-out.

Draw a horizontal line, say two inches from the top of the paper, straight across, using the T-square, the head of which is held against the left edge of the drawing board. Next measure in, let us say, two inches from the left side of the paper, and draw the vertical line against the edge of a triangle, the base of which rests against the upper edge of the T-square blade. At the left-hand upper corner, measure seven and one-quarter inches to the right and eight inches down

with the ruler, using the triangle to perfectly complete this little rectangle; then draw a diagonal and determine the height desired for working out the lay-out and extend a horizontal line wherever this horizontal touches the diagonal, erect a perpendicular and the dimensions of the large and small rectangles will have the same proportion. See Fig. 42.

Catalogue pages often go through many hands before they come out a technically finished product, photographically perfect but often stiff, inartistic and uninteresting. There is often a special artist who does nothing but lay-outs, grouping the figures and planning the page as in Fig. 43; another who makes sketches of the garments; another who draws them on the laid-out figures; another who puts on the large washes; another who does details such as lace and embroidery; another who finishes the heads; and still another who finishes the hands and feet. See Fig. 44; the original of this was twenty-five inches by seventeen and three-quarter inches. When, however, this work is done throughout by one expert artist, a much more interesting effect is obtained. See Fig. 45, the original size of which was $12\frac{1}{2}$ inches wide by $17\frac{3}{4}$ high.

Courtesy of John Wanamaker.

FIG. 44.—Conventional Catalogue drawing. The combined work of several artists.

Each line bounding the lay-out should be touched by some part of some figure. The better the lay-out artist the less space will be wasted. It will be found advisable to give the centre to the figure with the darkest clothes, as this is found most agreeable to the eye, and also sets off the other figures to advantage. The law of perspective requires that, if there are smaller figures, these should be nearer the top of the page. The effect is like a staircase; when one stands below, those at the top seem smaller than the people nearer the foot of the stairs.

For the principles of general composition which underlay all design, the student will find it helpful to read *Pictorial Composition*, by Henry A. Poor; *Principles of Design*, by Batchelder; *Composition*, by Arthur Dow, and *Principles of Advertising Arrangement* by Frank Alvah Parsons.

20. Mechanical Helps and Short Cuts.—Before taking up ink and wash rendering, certain mechanical helps and short

cuts to results and effects must be considered, such as Ben Day rapid shading mediums, Ross Board, spatter, air brush and silver prints. *Ben Day* is a great time-saver, as can be seen from even the few samples shown in Fig. 49 of some of the complicated textiles and half-tone effects obtainable in the line cut or ink drawing.

When Ben Day is desired, the places where it is to be used are colored with a blue pencil or blue water-color wash and marked with the number of the texture wanted; the engraver with the Ben Day machine does the rest. See Fig. 49, and the floor and hat in Fig. 77, showing Ben Day stipple. Notice the difference between these and Fig. 50, done by hand; observe particularly the greater irregularity of line. When two or more printings are made the Ben Day can be put on in color, but this necessitates two or more plates according to the number of colors used. See Fig. 97 in which two plates were used.

Ross Board comes in a variety of designs. The three most used kinds are perhaps the plain white with raised or embossed texture, the smooth white with black texture, and the cross-ruled blind with black texture. A knife and pencil are the tools used to obtain effects with this paper. See Fig. 48. In the first, the stipple effect is obtained by rubbing the pencil over the plain white and the raised surface, which in this case consists of dots. These catch the lead and a stipple effect is the result. In the second, white can be obtained by scraping off the surface and a darker tone by rubbing a pencil on the rough surface. Two effects can be obtained with the third; with the knife, the stipple surface; with the pencil, the fine check. Black can be put on with ink. This makes possible an even gradation from white to dead black. Fig. 48. Fig. 46 shows a finished Ross board drawing.

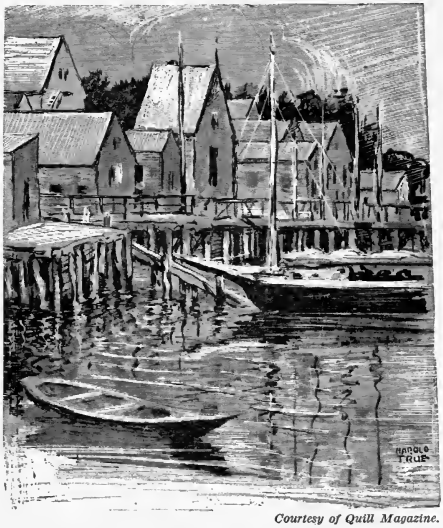
Courtesy of John Wanamaker

Fig. 45.—Catalogue drawing, the work of one artist from start to finish.

Spatter work is done with a toothbrush, and makes good flat tone effects for textures, posters and backgrounds. Cover the entire drawing, except the parts to be spattered, with paper, cutting out these to make what is practically a stencil (tracing paper fastened down with rubber

cement is convenient). First, dip the toothbrush in a saucer of ink, hold it facing the paper and about three feet away, and draw the edge of a penknife or the handle of a pen or brush over the bristles toward you, letting the spatter fly onto the drawing. With a little practice this can be done very skillfully. See Fig. 47.

The texture of rough paper often gives interesting effects in the reproduction of a drawing; for this reason crayon, pencil, charcoal, and even wash drawings are sometimes done on what is called a paper with a tooth, such as a charcoal or other rough paper. See Fig. 45.



Courtesy of Quill Magazine.

FIG. 46.—Drawing on Ross Board, reduced from an 8¼" high by 7" wide original.

The air brush gives either an even or a varied tone, as desired, and in the doing of half-tone shoes it is found very useful. It is really an atomizer run by pressure, and by its use a great variety of tone can be obtained. See Fig. 55. As in spatter work, the surface of the paper to be kept white is covered. Frisket paper, which is thin and transparent, is used for this purpose and pasted down with rubber cement. When the rubber cement is thoroughly dry it may be rubbed off, leaving a perfectly clean surface. The effect is photographic and mechanical. See Fig. 54.

The silver print method is often used for making line cuts or pen drawings of shoes. For this purpose a silver print photograph is made in a size convenient to work over on Clemmon's plain salted paper and mounted on cardboard to get a smooth surface for drawing. Outlines are then carefully traced with the usual drawing pens and India-ink, doing deep shadows first and gradually working up to the high lights. When finished, the silver or photograph color is bleached away by pouring over it a saturated solution of bichloride of mercury. This leaves the pen lines clean and sharp upon a perfectly white sheet of paper. When dry, the result should be compared with the original photograph and touched up where necessary. See Fig. 52.

21. Tracing.—Tracing is often found necessary and is a time-saver in doing repeats, etc. Graphite paper gives a better line in transferring than carbon paper.

The pencil should be kept very sharp when tracing and a hard pencil is good for doing the transferring through the carbon. Ruled squares are useful to put under thin paper in doing some kinds of designs.

Courtesy of Ward & Gow

FIG. 47.—Spatter work.

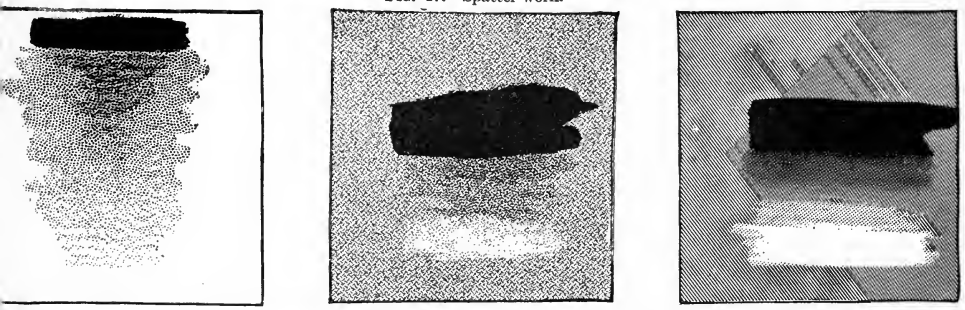


FIG. 48.—Ross Board: Embossed white, black and white texture and cross rules.

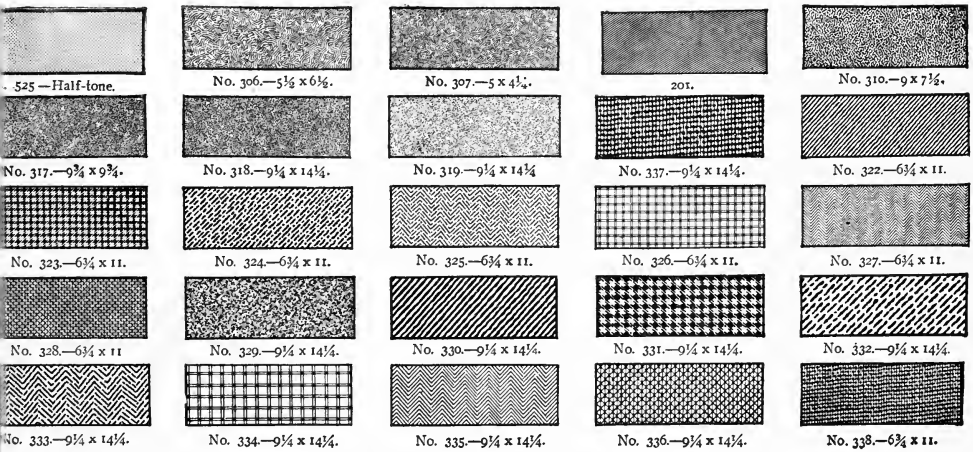


FIG. 49.—Some samples of Ben Day.

FIG. 50.—Stipple work done by hand. *Courtesy of Abraham & Straus.*

Stipple, which takes a long time, is done by dots made with the point of a pen. When a flat tone effect is desired, it is often produced by sets of circles running into each other. See Fig. 51. If large dots are required, it will be found convenient to use a ball-pointed pen. Artistic and interesting effects can be obtained in this manner. See Fig. 50.

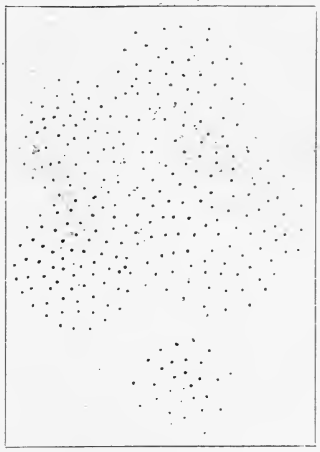


FIG. 51.—Detail of stipple.

22. Silhouette.—In doing silhouettes the following statement made by Miss Harriet Lord, the silhouette portrait artist some time ago in the *Tribune*, is helpful commercially, and her permission has been secured to quote it:

"Perhaps no one has demonstrated more clearly than Miss Lord the importance of the pose of a head, how much action, what varying humor, may be found in the way in which a head is perched on a person's shoulders. A little boy whom she has portrayed, Fig. 57, holds his neck perfectly rigid with head raised in the back and lowered in front. One can feel the restrained life in the little chap, the unusual quality of his attentive attitude fostered by some engrossing interest outside.

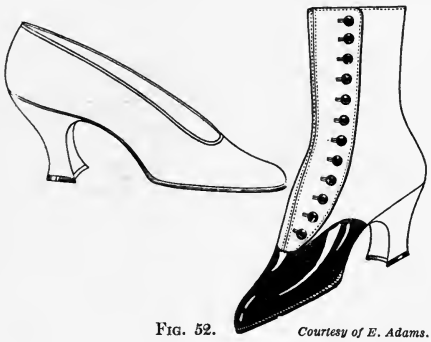


FIG. 52. *Courtesy of E. Adams.*

"There are ever so many things to remember in making silhouettes. Certain persons cannot be pictured in this position, for in many persons profile means little; it is the eyes or something in the drawing of the full face that is indicative of the true personality. Many faces are im-

mobile and one must look to their eyes for character. They cannot be well silhouetted. Little points must be remembered such as in this little girl, Fig. 58. You see her hair is down her back, but I have allowed a spot of light to shine through to give the outline in suggestion of her neck. Not to have done this would have made an awkward line and, more important, a line that was not satisfactory, for it almost hinted at a falseness or apparent abnormality. The chair on which a person is seated must be examined, for it must not melt into the person's figure with puzzling results. And it is well to break in with lights, for they add character and life to the drawing.

Courtesy of John Wanamaker.

FIG. 53.—Catalogue page.

"And then, too," explained Miss Lord, "one is startled to find how much each line and curve of the face means. Nothing is ignored and a slightly upturned lip may be the touch that gives an unmistakable note of characterization to the cutting or inking."

The *silhouette* is a very quick method of gaining an effect, being merely an outline sketch, usually profile, filled in with black ink. See Figs. 57 and 58. White is sometimes successfully added as in Fig. 56.

Half-tone figures are said to be silhouetted when the white paper appears

Courtesy of J. J. Slater.

FIG. 54.—Shoes shaded with air brush.

FIG. 55.—Effect produced by use of an air brush.

as the background. A silhouette is a design sharply defined; the clear outlines of the drawing coming directly against the paper on which it is reproduced. Fig. 69.

A *vignette* is a silhouette having at the base or behind the figure, or in some part of the design of the figure, a wash that disappears in a vague shadowy effect. This wash is reproduced only in tone and has no definite line marking its edges, which end in an indefinite vagueness (such as the veil ends) and the shadow background. See Fig. 63.

Fig. 56.—Black and white silhouette used by the Fulton Theatre to advertise "The Misleading Lady."

23. Construction of the Circle.—It is understood that a circle is made with a compass, and an ink circle usually with a ruling pen. In speaking of pens, we might say here that there are many kinds of lettering pens, which will be found serviceable, when such work is required. Good books on lettering are: *Writing and Illuminating and Lettering*, by Edward Johnston, and the booklet called *Book of Alphabets*, by H.W. Shaylor. There are other good books on this subject by Lewis F. Day and Frank Chauteau Brown.

Courtesy of N. Y. Tribune.
Fig. 57.—Silhouette by Harriet Lord.

24. Constructing an Ellipse.—With a compass measure from *A* to *B*, Fig. 59, then put the compass at *C* and strike a circle as indicated by the dotted line from *D* to *E*. Where the circle intersects the horizontal line at *D* and *E*, place pins. See Fig. 60. Also at the point *C* stretch a thread from *E* to *D* around *C*, and tie at *C*. Remove the pin at *C*, and, holding the pencil perpendicularly, describe the ellipse shown, see Fig. 60.

25. Swipe Collections.*—*Swipe collections* is the commercial and expressive term for what most artists call *documents*, and this is one of the most important items under the list of materials. It consists of examples clipped from all sources—catalogues, booklets, magazines and newspapers—illustrating different technique and the expression of numerous textures, plaids, stripes, velvets and detail of all kinds. These are not to be used as copies, but as a teacher, showing ways that have been used with success. Copying is

Courtesy of N. Y. Tribune.
Fig. 58,—Silhouette by Harriet Lord.

* In classifying documents for reference in boxes or envelopes, these headings will be useful: Men, Women, Children, Animals, Flowers and Fruit, Outdoor Scenes, Furniture and Interiors, Decorative Subjects and Page Decorations, Color Plates and Booklets.

one way of studying, but is advisable only when done with intelligence. See illustration of a "swipe," Figs. 61 and 62, 63 and 64, showing a case in which one drawing suggests the pose for another.

26. Textures.—In illustrating black material in pen and ink, consideration must be given to whether it is a shiny texture with many high lights, or a dull black silk or velvet, with little or no shimmer. The supporting points usually catch the light, and it is here that the whites are left or put in. The trimming has to be kept light, to show the detail. See Figs. 65 and 66.

Stripes and plaids are both done in a manner to give the best expression possible to the special design to be represented. Complicated designs often have to be greatly simplified for reduction, and care must be taken to give the general effect in the most telling way. See Fig. 67. Shepherd plaid, when carefully done, is often made by drawing small cross stripes in pencil, and filling in alternate square spaces with black. See Figs. 67, 68 and 93.

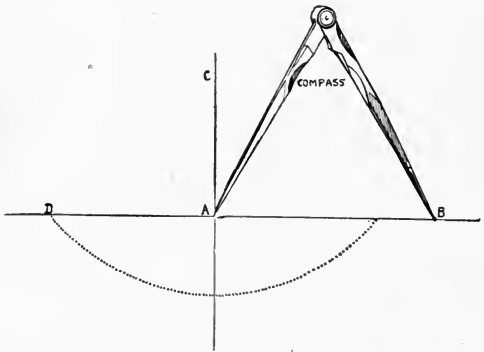


FIG. 59.

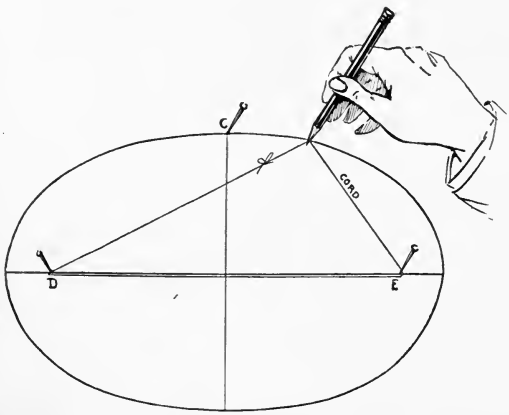


FIG. 60.—Constructing an ellipse.

Dotted and flowered materials should not be expressed in a helter-skelter manner, but, for satisfactory results, should be thought out in an orderly way, using imaginary squares or diamonds for a foundation. See Figs. 7, 8, 68, 69 and 83.

Chiffons must keep their transparent quality, usually expressed by a delicate line. Chinese white, when used discreetly, is often helpful for this purpose.

Laces and embroideries are carried out either in detail or in sketchy way, according to requirements. When the drawing is needed to advertise a particular lace, greater detail must be given than when advertising the pattern of a dress in which any kind of lace can be used. See Fig. 72.

When the lace is to be done for reproduction in half-tone—in other words, when in wash drawing—in an elaborately worked out way, i.e., catalogue wash, a dark background is made (for white lace) and

the lace is worked out in Chinese white over this dark ground. See Fig. 68.

Wash work embroidery is also done with Chinese white, but the background differs in tone according to the sheerness, while the solidity of the pattern is indicated by heavier lines on the shadow side. Fortunately, even in catalogues of the better character, more is being left to the imagination, giving a much less stilted effect.

Side plaits, box plaits, tucks, gathers, etc., are all drawn the way they really look in realistic drawings. See Fig. 7 for decorative treatment. They are also made simpler, see Figs. 70 and 71.

Stitching is expressed by a straight line or a line of dots, though there are several different ways of making them. See Fig. 7.

Fur is done in masses of lustrous dark and light with a soft irregular edge, avoiding too "liney" an effect. The treatment, in fact, is much the same as for feathers and human hair. See Figs. 26, 74, and 75. In decorative drawings many different ways of rendering are used, sometimes a line, sometimes dots, and sometimes a combination of the two being used. See Fig. 71.

Courtesy of Vogue.

FIG. 61.—The original.

Courtesy of Gimbel Bros.

FIG. 62.—The adaptation.

To express textures well, the student should cultivate a love and appreciation for them. It is good to handle them, study them, and observe them at home, in shops, in the street, at plays, in museums and in pictures, noticing the weight they have, the folds they make and the lines they take. Still-life studies of them are helpful.

Very interesting for the study of drapery are the drawings of Albrecht Dürer. See Fig. 109. Observe the supporting points. Of course there are many different methods of treatment as, for example, the way one would treat a decorative drawing as opposed to how one would treat a realistic one. See Figs. 70, 71, and 72.

27. Pen and Ink.—Pen and ink is a very interesting and much used medium in fashion work. It may be divided into several headings as, work for newspapers, for magazines, and for catalogues. And these again may be subdivided into groups. For instance, there is the *pen-and-ink newspaper proper style.* This is paid for by the newspaper and is often done in a

broad, bold way with no particular attention given to seams or texture. This is also known as *editorial*, because under charge of fashion editors. See Fig. 73.

There is *newspaper pattern drawing*. This is paid for by the pattern company, and here more attention is given to seams, tucks, darts, and the like than to texture. See Fig. 76.

Again there is *department store advertising*. This is paid for by the department store, and here seams are ignored and attention concentrated on texture, and expression of the style. See Fig. 77. This is sometimes done in a more general illustrative way, as in headings, or for a service, when the same illustrations are used in stores throughout the country; then the idea is expressed in an abstract way. See Fig. 78.

Courtesy of Gimbel Bros.

FIG. 64.—The adaptation.

Courtesy of N. Y. Globe.

FIG. 63.—The original—An example of vignette.

A good deal of space is often devoted to the newspaper's own drawing, while the pattern drawing is usually given a column or two, and there is not quite so much stress laid on the filling of space in either of these cases as in the department store work. See Figs. 73 and 77. Ben Day often, and wash sometimes, are combined with newspaper pen and ink.

Magazines have the same three

classes of pen-and-ink drawings and the same principles hold true. See Figs. 70, 71, 79, and 83. The magazines, however, are printed on superior paper and with better ink, so that charming effects with delicate washes, which would be entirely lost in newspaper reproduction, can be obtained. See Fig. 81. Ben Day is used with great success in magazines. See Figs. 79 and 97.

In the best pen-and-ink work for catalogues and advertising, care is taken, not only to suggest texture and detail, but to express the general characteristics of the garment and its special charm. A good example is given in Fig. 72, which was used for catalogue and also magazine advertising.

Courtesy of Globe.

FIG. 65.—Illustrating dull black material.

FIG. 66.—Illustrating shiny black material.

Pen-and-ink work for pattern catalogues is usually done in a stiffer way than that done for magazines and newspapers. This is because, in the great care used to show every seam and detail, much of spontaneity is often lost; nevertheless great improvement in this matter has been made of late by a number of the pattern houses, as is shown in the careful little drawing of underwear, Fig. 82, but which still seems very stereotype in comparison to Fig. 97.

Decorative, or more or less unrealistic technique, has been used much more of late in both newspaper and magazine editorials and advertising work, but it is not often used in pattern drawing, because of the exactness usually required for this type of work. This decorative work, while so simple and permitting of a certain uniqueness, requires even a greater knowledge of drawing to do it successfully than the

Courtesy of Stern Bros.

FIG. 67.—Lay-out illustrating methods of rendering, stripes, plaids, checks, etc.

naturalistic work, where mistakes are sometimes hidden.

In this decorative work beauty of line and interesting spotting is given great consideration. The effect is obtained by the fewest lines possible, and very interesting work of this type can be found in pen-and-ink, wash and color. This style of work was first made popular by Aubrey Beardsley, see Fig. 85, and the student would find it profitable to see his illustrations of Sir Thomas Mallory's *Morte d'Arthur*, Brunelleschi's illustrations of *La Nuit Venetienne*, and *Les Masques et les Personnages de la Comédie Italienne*, and Kay Neilson's illustrations of *Powder and Crinoline*.* The drawings of George Barbier (some of which can be seen in *Album Dédié à Tamar Karsavia*), Lepape and Erté, all show the influence of Aubrey Beardsley and should be studied by the fashion artist. See Figs. 70 and 71.

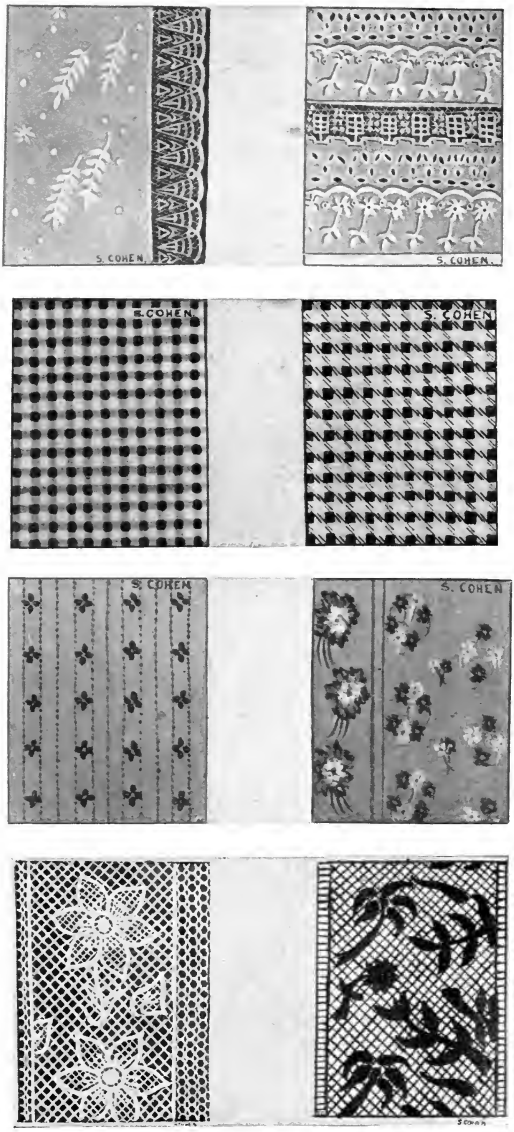


FIG. 68.—Catalogue detail done by Samuel Cohen.

Headings and page decorations are often required by the department store fashion artist, see Fig. 84, and here is the place where good ideas are at a premium. For this reason, other people's ideas should be consulted, studied and weighed, and something plausible and catchy worked up. The same thing holds true of feature cuts or, in other words, white sales, silk sales, toys, etc., and these do not want to be omitted from the swipe collection—not that you are going to copy

* Also "East of the Sun and West of the Moon," and Fairy Tales by Hans Andersen illustrated by Harry Clarke.

them, but that they may give you an inspiration.

In doing pen and ink the beginner will find Gillott's 170 pen or Gillott's 303 pen most useful. Because of their firmness, it is easier at first to gauge your line. Afterwards the Gillott's 290 and 291 pens will be found very agreeable to work with because of their elasticity. Higgins' waterproof ink is useful where wash is to be combined with the pen and ink, but many people, for general use, prefer Higgins' non-waterproof and French black ink. Use two- or three-ply Bristol, plate (or smooth) finish if for ink alone, kid finish if washes are to be added. Very good effects can be obtained with ink and a brush, see Figs. 73 and 86.

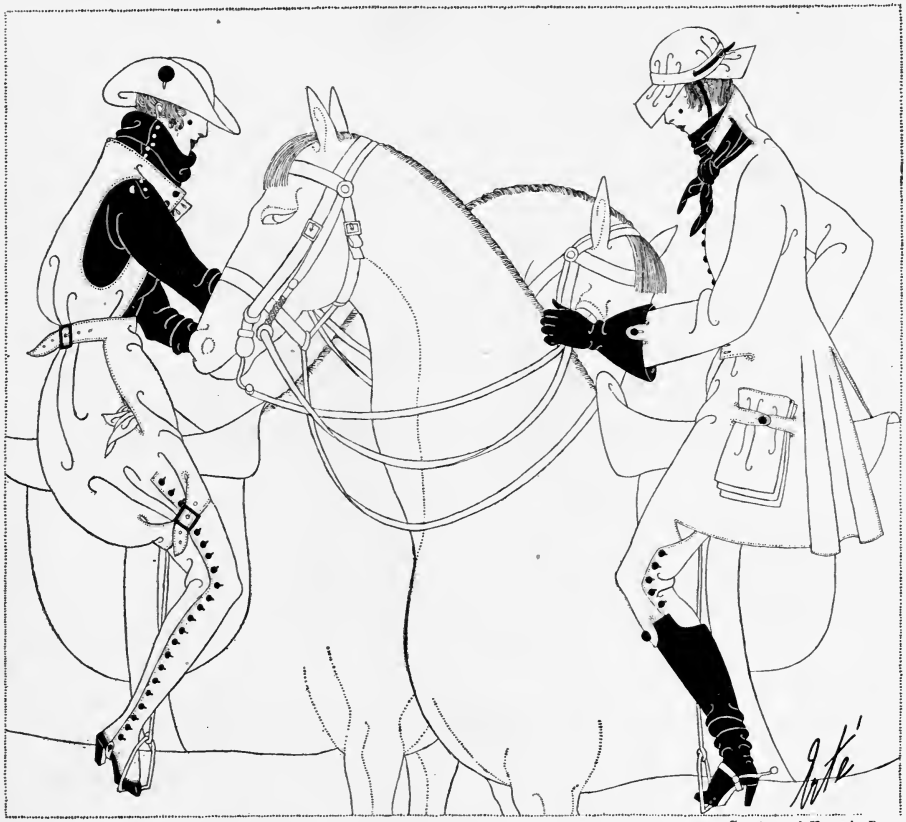
Drawn by Reta Senger. *Courtesy of Good Housekeeping Magazine.*
FIG. 69.—A silhouetted half-tone drawing.

A large drawing board placed at the right angle against a table will give better results than the board flat on the table. Usually speaking, it is best to work from the top down and from left to right, but when a long, straight, even line is desired, satisfactory results will be obtained by keeping the right arm, from the elbow, resting on the board and drawing away from you. Do not get your lines too close together. Observe the difference between a dry, harsh line and one full of variations of color. Practice beginning a line dark and ending light and vice versa. Make your line express the soft delicacy of skin (see Fig. 65), the lightness of chiffon or the heaviness of velvet. Make every line you put down tell or mean something; this requires study and application. Compare Fig. 82 showing a hard line with Figs. 20, 22, 70, 71 and 97, showing a beautiful one, and be able to tell the difference and why.

It is understood that a pencil sketch is made first and that the ink is put in afterwards. Reproductions in pen and ink are called *line cuts*.

28. Individuality.—There are great differences in the make-up of different

people. Some of us seem born with a strong mechanical bias and others with a delicate sensitiveness. In the one case we will tend to draw strong and precise lines, in the other to draw lines that are light and subtle though by no means to be confused with the weak and broken lines of inexperience. The distinction is one that will be noted not only in our modern art, but also in old Japanese prints. We cannot declare either of these manners good or bad to the exclusion of the other, for each of them, and all the gradations between, have their purpose. The great thing is to find out the method that is most natural to you and improve that to the utmost. Do not be discouraged if your forte is the delicate, sketchy line and if you do not succeed with the precise mechanical one. Find the place that



Courtesy of Harper's Bazar.

FIG. 70.—Erté magazine editorial drawing—showing influence of Aubrey Beardsley.

is waiting for you where your particular manner is needed.

Too often those in charge of art departments do not appreciate any kind of work except that which they happen to use. Do not let them discourage you, but remember the words of Carlyle, "The block of granite which is an obstacle in the pathway of the weak becomes a stepping-stone in the pathway of the strong."

Courtesy of Harper's Bazar.

FIG. 71.—Magazine editorial decorative fashion drawings designed by Erté.

One way to cultivate the proper appreciation of beautiful lines is to begin by drawing the simplest kind of forms. This is certainly advantageous in the case of children, and a teacher of such a class would no doubt find it useful to give out such a lesson as this:

Problem.—On a one-quarter size sheet of bristol board, held vertically, plan margins according to the Greek proportions. Divide the space within the margins into four equal parts. In the upper left-hand corner draw lightly, with a compass, a well-related circle; in the upper right-hand corner draw lightly, free hand, a well-related oval; in the lower left hand corner another well-related oval; in the lower right-hand corner a well-related ellipse. Then, with a very sharp pencil, go over these lightly blocked in figures with as beautiful lines as possible. This problem can then be repeated with the idea of filling in these spaces with conventionalized designs to be used for belt buckles or other ornaments.

Courtesy of Ellsworth Co.

FIG. 72.—Pen and ink catalogue drawing which was also used for a magazine advertisement.

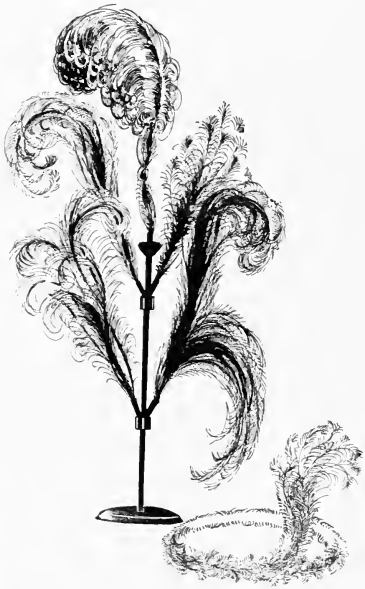
Courtesy of Brooklyn Eagle.

FIG. 73.—Illustrating newspaper editorial in which pen and ink fashion work is combined with brush work.

The power to make beautiful lines must first be obtained with the pencil, before the same result can be attained with ink. It is well to have the student really know what a good line is before beginning a problem of this kind. For this purpose have examples of different kinds of good and interesting lines, such as Japanese prints, some reproductions of good line drawings by McQuin, Erté, Dryden, Drian, etc. Too much must not be taken for granted about students or beginners knowing just what a good or beautiful line is, otherwise the mistakes of trying to get a hard, inexpressive, mechanical line is often the result. For that reason it is well to have drawings made in a tight, mechanical way to compare with those done with more feeling. Each student should start making a collection of line drawings with this comparison idea in view.

Courtesy of Stern Bros.

FIG. 74.—A fur catalogue page.



Courtesy of Gimbel Bros.

FIG. 75.—Realistic treatment of feathers.

29. Wash.—Wash is a very useful medium for fashion work, especially where photographic effects are desired, as, for instance, in catalogues. In newspapers it is not so often used as in magazines and catalogues, because the poorer paper on which the newspapers are printed does not tend to successful reproduction.

For magazines, just as there are different ways of using pen and ink, so there are three kinds of wash; the *editorial*, the *pattern*, and the *adver-*

tising. These again can be divided into different styles of work, as the *realistic*, the *sketchy*, and the *decorative*. Still again, there is pure wash and there is wash combined with pen and ink or crayon.

In the editorial type most attention is given to the attractiveness of the picture. See Fig. 89, done in a decorative way, and Fig. 90, done in a more realistic style.

In the pattern type most attention is given to the seams and the way the garments are made, and less to the expression of any particular kind of material; in other words, the textural and artistic sides are subordinated to the practical pattern. This is done in a realistic way. See Fig. 91.

In wash for advertising, attention is concentrated on presenting the garment to the best advantage, bringing out its best features and its textures. This is done in a freer, more artistic manner, but often is done in a decorative way except in catalogues. The wash is combined with pen and ink, as in Fig. 92. Yet sometimes it is very much finished and approaches catalogue work in effect; in fact, sometimes the same drawing which has been used in a catalogue is also used to advertise in the magazines. See Fig. 81.

Courtesy of Home Pattern Co.

FIG. 76.—Newspaper pattern fashions.

Wash for catalogues is usually very much finished and often done without much addition of pen and ink. See Fig. 53. These drawings are made with the intention of advertising the garments illustrated, and for that reason great stress is laid on the materials and details. Sometimes wash, pencil, crayon pencil, and pen and ink are all combined in a drawing; for this, careful reproduction is required. See Fig. 104.

The materials used for wash are usually Steinbach or Curtis Board (Illustration Board), but for magazine wash, kid bristol and sometimes even smooth bristol (when only a light flat wash is desired) are used. You will find it good to have Winsor and Newton's Lampblack and four brushes. Numbers 3 and 4 and 6 and 7 are suitable. You should also have a blotter, some rags, a sponge for washing off all the color if a

Courtesy of Frederick Loeser Co.

FIG. 77.—Department store advertising.

mistake is made, and a large white saucer for mixing black.

Most satisfactory results are obtained by having your figure and garment very carefully drawn first, then putting in your darks or shadows and after these darks are absolutely dry, your large washes. Give very careful study to the texture and the folds.

It is well, when beginning, to get very good drawings showing examples of the materials you are endeavoring to express. Observe how each material is affected by light and how the light looks on the folds. See, for example, how in shiny black silk the dark side blends into the shadow, while on the light side there is a crispness and unblended look; also note how the small folds often end in a little hook.

Practice putting darks in with one brush and blending then off with another. Get so you know just how much water you want on your brush to get certain effects. Always mix enough of the color which you intend to use as the large wash, and dip your brush into that instead of into the water and back into your paint, this to avoid giving your wash a streaked look. The Eberhard Faber green or red eraser is a great help to pick out lights. Often a wash, when nearly finished, has a very discouraging appearance, and sometimes all it really needs is the intensifying of the blacks and some touching up of the edges, buttons and the like, with Chinese white.

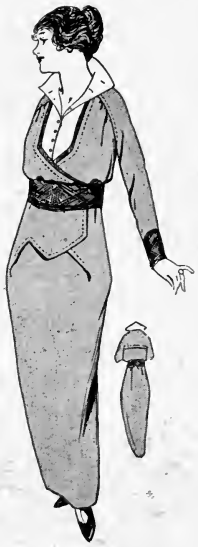
Courtesy of Dry Goods Economist Co.

FIG. 78.—A department store cut service illustration.

To practice large washes commence by drawing a large square and, tipping your board towards you, draw your brush very full of color across the top of the paper from left to right; refill the brush, taking up the rivulet on the edge of the first line and repeat the operation until you have covered the square. You should have enough paint mixed in your saucer to finish that square. Very beautiful wash effects are often obtained with just flat washes. They are very artistic and lovely because of their simplicity and have none of the worked-over look of the catalogue work. See Fig. 89.

There is always transparency and life to the first wash which is lost if you go over it often. Never be afraid if the wash looks too dark. Remember that it will dry lighter and resist the temptation to work on it when partly dried. You must keep it clean and bold. Occasionally, stand off from your work and see how it looks.

Such things as white dots or stripes on the dark ground of a suit are put in with Chinese white after the dark material is otherwise finished.



Courtesy of Vogue.

FIG. 79.—Magazine pattern drawing.

Courtesy of Dry Goods Economist Co.

FIG. 80.—A department store cut service illustration.

Gray effects to be put on over black are obtained by mixing Chinese white with lampblack; this makes a body color and can be put on over dark in the same manner as pure white.

If a light streak is desired, for instance up one side of the skirt, run a clean brush with very little water in it up that side while the wash is still quite wet; this will give the desired effect.

Sometimes a color is added to a wash drawing effectively. This is put on like an ordinary wash, but for reproduction necessitates the using of two plates and two printings. See Figs. 98 and 99.

Fig. 93 shows the method of procedure, or steps, in doing the conventional wash drawing for a catalogue. Fortunately this photographic method is giving way to a more artistic one.

30. Crayon Pencil.—Crayon pencil is a fascinating medium. It is used in preference to pencil for reproduction, because it has not the shiny quality of the usual lead which prevents that from photographing well, and therefore from being good for reproduction.

Chalk, crayon and pencil, however, are handled in much the same fashion and have much the same effect, and by them great beauty and much feeling may be expressed. See frontispiece. Nevertheless chalk does not lend itself so readily to detail, famous as it is for its more illustrative or sketchy quality.

Wolf crayon pencils are very good. B and 3B Wolf crayon pencils and kid bristol board are the proper materials. Kneaded rubber and Eberhard Faber green or red rubber are useful, also an emery board pad to keep the pencil points sharp.

It is best to sketch the drawing in first with the B pencil and then put the darkest darks in with the 3B and the more delicate finishing touches with the sharply pointed B. Sometimes stumps are used to rub the shadows in, giving the drawing less line texture. See Fig. 10. Sometimes wash is combined effectively with the crayon, then again the crayon drawing is carried out almost entirely in line. See Figs. 94 and 95.

Sometimes crayon pencil is used on rough paper, and the tooth or roughness of the paper gives an interesting texture to the drawing. See Fig. 45.

In doing half-tone drawings, especially wash, and particularly in decorative work, it is well to limit oneself to a certain number of tones or values and not to have a number of intermediary tints and shades. This is best done by determining how many values are desired, mixing them in separate pans (as much as is to be needed of each) and then limiting the washes to these. This gives a simple distinction to the finished drawing which is decidedly desirable. See Fig. 89. This simplicity is lost in Figs. 81, 44, and 53, which are done in such a realistic way because of the almost photographic reproduction required. Both simplicity and charm are lacking in some magazine illustrations, and much catalogue work where a realistic, or photographic effect is the chief aim. See Figs. 103 and 93. A pleasing compromise between the strictly decorative and the absolutely photographic can be seen in Fig. 45, where line effect is used for shad-

Courtesy of Stern Bros.

FIG. 81.—Half-tone catalogue drawing, also used for magazine advertisement.

Courtesy of Butterick.

FIG. 82.—Pen and ink pattern catalogue drawing.

ing, the flat washes being put on over the charcoal drawing. The mistake, however, of mixing these two styles in one drawing must be avoided.

In instructing a class it is well for the teacher to give some simple problems to be done in two or more values of wash. Many good examples of this method are to be found in *Composition* by Arthur Dow.

In considering methods the student must keep in mind what the purpose of his finished work is and then use the method which is best adapted to that end. But while this is true he must not let the method he is using interfere with the expression of his own style and individuality of work.

In doing brush work with ink, see Fig.

Courtesy of Rawak Hats.

FIG. 83.—Magazine pen and ink advertising.

86, it is well first to become acquainted with this medium and method, on some practice paper. The decorative effect of good spotting is very important, for the finished composition, and the student is again referred to *Composition* by Arthur Dow, a careful perusal of which will do much for a more comprehensive understanding of the possibilities there described and illustrated. These can in many instances be applied to fashion work. Fig. 73 and 83 are examples of fashion sketches where good spotting has been obtained with brush work.

Courtesy of John Wanamaker.

FIG. 84.—An original idea for a musical heading.

Etching is a method lately used in fashion illustration. Drian and Miss Steinmetz have both obtained some charming effects in this way, but it is a difficult and expensive medium to have reproduced, and for that reason is not likely to come into general use.

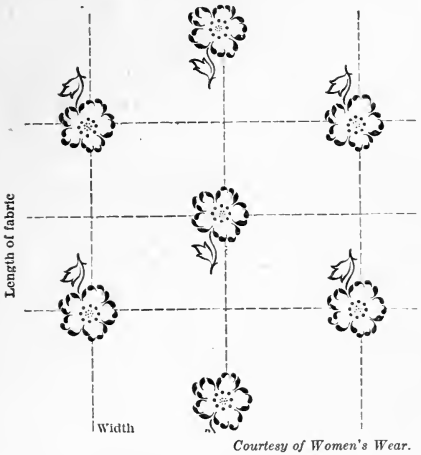
The student is recommended, in fact urged, to become familiar with the work and methods used by such artists as Drian, Soulie, Brunelleschi, Barbier, Lepape, Erté, McQuin, Steinmetz, Helen Dryden, Reta Senger, Fern Forrester, Claire Avery, and the other artists mentioned in the text, as good examples of the best work is often the best instructor one could have.

It is still comparatively seldom that the costume designer or illustrator does much with textile designing, the field being considered somewhat apart, but as a change in these matters appears imminent, it has seemed expedient to include the method of procedure.

FIG. 85.—Drawing by Aubrey Beardsley.

Courtesy of Abraham & Straus.

FIG. 86.—Showing how brush work can be combined with pen and ink.



Courtesy of Women's Wear.

FIG. 87.—This illustrates the repeat of a design for silk or cotton printing. The dotted lines are not part of the design, but are to show that the unit of design is repeated in the length every three inches.

TEXTILE DESIGNING*

"The kind and color of paper used in submitting designs is immaterial. But we would suggest that white be used and the ground painted in. Tempora paints are generally used. At least one full repeat and, if the design be small, two or three repeats should be shown. The design is a guide to the printer or weaver and must clearly indicate how the artist desires the finished fabric to appear.

"The technique of woven designs is very complicated, but it is only necessary for the artist to remember that simple figures and few colors are best, that the size of each repeat should never exceed twelve inches and the repeat is *across* the web, not in the length as it is in printing.

"The size of the paper, then, would depend on the size of your design. In order that you may clearly understand the part that dimension plays in the commercial value of a design, we will describe the roller over which silk fabrics pass in the process of printing:

"The roller is 16 inches in circumference and three-quarters of an inch in thickness. Its width is immaterial because the widths of different fabrics vary so greatly. The pattern to be printed is engraved in the copper. The roller revolves, takes up the color from the color box at the bottom; the color is removed from the smooth

FIG. 88.—Illustrating three kinds of Ben Day.

* This is reprinted through the courtesy of *Women's Wear*.

Courtesy of Harper's Bazar.

FIG. 89.—Decorative half-tone treatment used in magazine editorial.

surfaces by the scraper, or 'doctor' at the side, and remains only in the indented portions, which constitute the pattern. The cloth, passing just above the doctor, takes up the color that remains in the indented or engraved portions, and registers the design.

"A new cylinder, as we have said above, is 16 inches in circumference. When a manufacturer wants no more goods printed from a certain pattern, the cylinder is polished off and engraved with a new pattern. With each polishing a thickness of copper is removed, and the circumference of the cylinder of course grows less. When a cylinder has been used for a number of patterns, the circumference has gradually been reduced from 16 to 15 inches, and when it becomes less than 15 inches it is junked.

"You will see, therefore, that a pattern (in order to be mathematically correct) must either take up the entire 15 or 16 inches of the roller, or must repeat an even number of times within 15 or 16 inches. In other words, the pattern must be 15 or 16 inches in length, or must be repeated at intervals evenly divisible into 15 or 16. A three-inch repeat would register five times on the 15-inch roller; a four-inch repeat four times on a 16-inch roller; a $5\frac{1}{3}$-inch repeat, three times on on a 16-inch roller; there is practically no limit to the possible variations. A 12-inch repeat, on the other hand, would be impossible; it would have to be diminished to

Drawn by E. M. G. Steinmetz. *Courtesy of Vogue.*

FIG. 90.—Characteristic Editorial wash drawing.

one-third or one-fourth its size to become practicable for printing. Most commercial designers work on a $7\frac{1}{2}$-inch square for silk.

"The above refers to the printing of silks. For printing cottons, the same process is used. A cotton printing roller, however, is 18 inches in circumference when new, and for succeeding patterns is polished until the circumference becomes 16 inches. When designing for cottons, therefore, the repeat must be figured on the basis of a 16- to 18-inch cylinder, corresponding to the 15- to 16-inch scale for silk printing. For example, a three-inch repeat could be used for silk or cotton being divisible into either 15 or 18. On the other hand, a six-inch repeat could be used only for cotton; it is evenly divisible into 18 but is not evenly divisible into 15 or 16. An $8\frac{1}{2}$-inch square is the commercial standard for use in cotton designing for dress goods.

Courtesy of Criterion Magazine.

FIG. 91.—Magazine half-tone pattern drawing.

Courtesy of Cheney Bros.

FIG. 92.—Characteristic half-tone magazine advertising.

"A pattern is expensive in proportion to the elaborateness of the engraving and the number of colors used. It is commercially important, therefore, that the arrangement of colors be effective and the actual number of them be kept down. It is better to limit the number of colors, if possible, to five or less although more colors can be used. This refers both to silk and cotton.

"With no wish to restrict the artist, we suggest that museums and libraries be often consulted for ideas and we feel that the artist may with profit give some thought to the condition of mind of the women of America. For this is always

Courtesy of Henry Soncier

FIG. 93.—Illustrating steps in a conventional wash catalogue drawing.

of great importance in determining the sale of decorated fabrics. Endeavor to make designs that are beautiful and original at the same time they are appropriate to certain definite fabrics. Remember that a design may be intricate and not beautiful, may even be beautiful and not appropriate. Do not be afraid to be simple and do not merely copy.*

"Keep in mind that a textile design is not a picture, seen on a flat surface, but the decoration of a garment which will fall in folds. Visualize your design in the fabric, made up as some part of a woman's costume. That is the test of a good design."

The chapters on Color, Design and Period Fabric Design should be carefully consulted in connection with the mechanical method given above in regards to Textile Designing. For general Theory of Design such books as Design

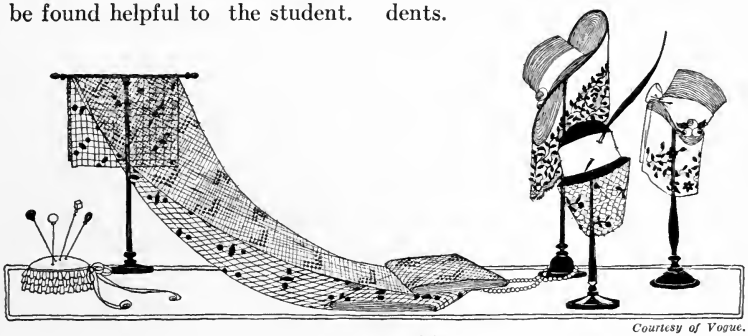
* In designing, scale of color and texture must not be overlooked. Certain colors that are too brilliant or crude for indoors are appropriate for sport wear out of doors; where the scale of everything is greater.

Courtesy of Ladies Home Journal.

FIG. 94. Crayon pencil sketches. FIG. 95.

in Theory and Practice and Principles of Design by Ernest Batchelder, Handbook of Ornament by F. S. Meyer, Decorative Design by Joseph Cummings Chase, Theory of Pure Design by Denman Ross, 200 Units of Design (plates), Henry Warren Poor, and Plant Form and Design by A. E. V. Lilley and W. M. Midgley will all be found helpful to the student.

The peasant design must not be overlooked and such books as "A Magyar Nép Müvészete," Molonyay, in four volumes, Peasant Art in Austria Hungary, Peasant Art in Sweden, Lapland and Iceland, and Peasant Art in Russia, edited by Charles Holme, will be found an inspiration to designers and students.



Courtesy of Vogue.

Accessories drawn by Claire Avery.

Courtesy of Harper's Bazar.

From an etching by E. M. A. Steinmetz.

COLOR

CHAPTER FOUR

CHAPTER FOUR

COLOR

31. General Theory.—The most convenient and general theory * about color is that based on the three primaries, red, yellow, and blue. As these colors cannot be reproduced by the mixture or combination of any other colors, they are said to be pure or simple colors, i.e., primaries.

The secondary or binary colors are orange, green, and purple. These are made by mixing two of the primary colors together. This mixture forms the *complement* of the remaining primary. Binary colors are halfway between the primaries on the color chart.

Red and blue make purple, the complement of yellow, and directly opposite yellow on the color circle.

Blue and yellow make green, the complement of red, and directly opposite red on the color circle.

Yellow and red make orange, the complement of blue, and directly opposite blue on the color circle.

Complementary colors, being directly opposite in the spectrum circuit, are wholly unrelated in their normal intensity. They show strong contrast and enrich each other. See Fig. 96.

A color mixed with its complement makes gray.

* *Another Theory:* There is another color theory which declares the elements of color to be red, green, and violet-blue. This is based on spectrum analysis instead of pigments and is preferred by some authorities. It changes the color wheel somewhat, regarding colors and their complements, making red the complement of blue-green, green the complement of red-purple, and violet-blue the complement of yellow.

For further explanation see *A Color Notation* by A. H. Munsell.

The coldest color is blue and the warmest is its complement, orange, which is the farthest away from blue in the color wheel.

Tertiary Colors are those formed by the mixture of the secondary colors. Thus, green mixed with purple makes olive; orange mixed with green makes the tertiary citrine; and orange mixed with purple gives russet.

The more a color is grayed the more neutral it becomes.

By **normal color** is meant the foundation color of a scale of tone, the tones getting darker or lighter from this foundation.

By **tone** is meant the modification of any normal color by the addition of black or white.

By **tint** is meant the light tone of any color (formed by the adding of white or water to a standard color).

By **shade** is meant the dark tone of any color (formed by the adding of dark or black to a standard color).

By **scale of color** is meant the gradation of a series of tones of the same color from the lightest tint through the normal or pure color to the darkest shade.

By **hue** is meant the departure from the original scale of a certain color, to a greater or less degree, by the addition of a comparatively small proportion of another color. For hue think around the color sphere; the even steps between the binary and adjacent primary in the color sphere is called the hue. Thus the step between blue and green is blue-green, between green and yellow, yellow-green, both hues of green. In the same way

there are two hues of violet, two of orange, and two of red. To change a color to a hue add the next-door neighbor (any color between two primaries), that is, change its place on the spectrum.

By **intensity** or **chroma** is meant the strength or brilliancy of a color. For intensity think inward or across the sphere. To change intensity, add the complementary color; in other words, *gray* it.

By **value** is meant the amount of dark or light expressed by a color. For value, think up and down the color sphere; yellow is lightest, violet darkest, in value.

32. Harmonies of Likeness.—Harmonies of likeness may be classified as: 1. *Monochromatic*, i.e., a group of different tones, values or intensities of one color. This is sometimes called a *one mode harmony*.

2. *Analogous*, i.e., made by colors that are next to each other in the color circle, and are harmonious because they have, in different quantities, a common element.

3. *Dominant Harmony*, i.e., several colors

Drawing by Reta Senger. *Courtesy of Good Housekeeping.*

FIG. 97.—Editorial magazine fashion work in which color Ben Day is used.

all influenced or subdued by the same color.

33. Harmonies of Difference.—The harmonies of difference are: 4. (*a*) *Complementary*, i.e., two complementary colors used together with some unifying element, by the mixing of the one with the other or by mixing a little gray with both.

(*b*) *Split complementary harmony*, i.e., the combination of a primary with the two colors on each side of its secondary complement; as yellow combined with red-violet, and blue-violet, or blue combined with yellow-orange and red-orange, or red combined with yellow-green and blue-green. Always begin on the primary and split on the complement; never split a primary color.

(*c*) *Double complementary harmony*, i.e., that made by the combination of two colors side by side on the color wheel with their direct opposites, as, for instance, violet and blue-violet with yellow and yellow-orange.

5. *Triad Harmony*, i.e., any harmony of three colors that make an equilateral triangle in the spectrum circle. Example: yellow-orange, blue-green and red-violet. In producing triad harmony, use hues and neutralize to make them harmonious. Only one of the three should be wholly intense.

34. Laws for the Use of Color.—*Law governing intensity.* The larger the area the less intense the color must be and the smaller the area the more intense the color may be.

Law of background.—Backgrounds must be more neutral than objects shown upon them.

Neutralization.—Three parts yellow and one part violet makes a neutralized yellow or gray-yellow.

Three parts violet and one part yellow makes a neutralized violet or gray-violet halfway between violet and gray. This is true of the other colors.*

35. The Color Chart.—To make a color circle which is composed of the full intense primary colors, yellow, red, and blue, and full intense binary or secondary colors, orange, green, and violet, and the full, intense intermediate hues, yellow-orange, yellow-green, blue-green, blue-violet, red-violet and red-orange, with the inner circle showing these colors half neutralized and the center neutral gray, a paper should be used which holds water color (a "Keystone" Student's Drawing Block nine by twelve is good), on which to make the washes. These may be put on in small areas from two to four inches square. Satisfactory colors to use for this chart are Winsor & Newton's Gamboge for yellow, Winsor & Newton's Alizarine Crimson mixed with Milton Bradley's Standard Red for red, Winsor & Newton's New Blue for blue, Winsor & Newton's Cadmium Orange and Standard Red for orange, New Blue and Milton Bradley's Standard Green for green, and Milton Bradley's Standard Violet for violet.

(Don't mix standard red, standard green, or standard violet with other colors for use, except on the chart. They stain and settle. They can be used satisfactorily only in small areas. The ten-cent tube is the size to obtain for the color chart —the Winsor & Newton colors differ in price and are more expensive. These are the colors that seem the best to obtain the desired result.)

* It is not well to combine colors in their full intensity unless relieved by black or white.

To obtain the hues such as yellow orange, it is understood that a little yellow is added to the orange, for yellow-green a little yellow to the green, while for blue-green a little blue is added to the green, etc. The colors of the inner circle, which are known as colors at their half intensity, as, for instance, gray-orange or gray-yellow, are obtained by mixing the color with its complement. For example, about three parts yellow plus one part violet makes a neutralized yellow or gray-yellow. On the other hand, three parts violet plus one part yellow equals gray-violet, and this is true of all the other colors. The three primaries mixed give the center, neutral gray. (Alizarine crimson, gamboge and new blue.)

Taking a neutral scale showing nine degrees of value from white to black, the equivalent color values should be found for the color chart; as for example, the

	W. White
Yellow	H. L. High Light
Yellow-Orange Yellow-Green	Light
Orange Green	L. L. Low Light
Red-Orange Blue-Green	M. Middle
Red Blue	H. D. High Dark
Red-Violet Blue-Violet	D. Dark
Violet	Low Dark
	B. Black

This value scale should be used in selecting colors in order to keep them keyed correctly together according to value.

Practice on the paper in these small squares about three inches in size until satisfactory results are obtained; do not get your paint on too thick or too thin. Be sure your brush is perfectly clean and get one color at a time, always making four or five squares that you may be sure to obtain a satisfactory value for your choice of color. After you have finished cut your squares out and compare them with your value scale; half closing your eyes often helps this comparison. When a satisfactory selection has been made, use either a quarter, a nickel, or a dime, according to the size of the chart you wish to make and put these over the smoothest part of the washes, draw with a sharp pencil a circle, with the coin as a guide, and then cut out the colored discs. A compass should be used to make a guiding line for the placement of these small discs, which should be done very carefully. A good library paste should be used to mount the discs.

36. Significance of Color.—In *Principles of Advertising Arrangement* the author says: "Color is one of the most interesting and important elements in nature, because the eye, the organ of one of the five senses of man, sees nothing but color. Form, as we call it, is seen only because one color is placed against another and by its position and contrast makes a shape. And every tone of color has a separate meaning—yellow speaks a definite thing to those who understand it. Blue cannot say what yellow says—neither can red or violet."

In a folder gotten up by the Art in Trades Club of New York City, valuable information was given in a strikingly simple and concise way under the heading, *The*

Principles of Color Harmony, which reads as follows:

"Psychological Significance.—Color, as it varies in hue, value and intensity, by its intrinsic qualities and the association of ideas, excites certain definite thoughts and feelings in the human mind.

Hues.—Blue—cold, formal and distant.

Green—cool and restful.

Yellow—cheerful, brilliant and unifying.

Red—warm, rich and aggressive.

Orange—hot, striking, but decorative.

Violet—mournful, mystic, and darkening.

Value.—Light color tones express youth, femininity, gayety and informality.

Dark color tones express strength, dignity, repose, and seriousness.

Intensity.—Colors in their full intensity are strong, loud, vital, and elemental in feeling.

Colors that have been neutralized express subtlety, refinement and charm.

Balance in Color Harmony.—Colors to balance in harmony must be similar in intensity and area. If dissimilar, the intensity must vary in inverse proportions to the area.

Backgrounds should be less intense than objects to be shown on them." (It is not well to figure a whole warm object on a cold background.)

37. Sources of Color Schemes.—Many are the designer's sources for color schemes. With the knowledge of what harmony consists in, he may go to nature and find an endless variety in the animal, mineral, bird, reptile and flower kingdoms, and in atmospheric effects. Or he may go to museums and study china and glass and textiles, such as tapestries, rugs and old embroidery and laces. Again, he may go to picture galleries and get inspirations from old and new Japanese prints and from old and new masters in art. See illustration of the gown adaptation from Whistler's *Nocturne*, Fig. 102.

In deciding what colors are becoming; it must be remembered that a color not only reflects its own tint on the face of the wearer, but also its complement (this is called *simultaneous contrast*). Therefore, the eyes, hair, and skin of the wearer must be considered and such a color for the dress chosen as will neither give the person a faded, ghastly tinge nor too harsh and florid an appearance, but which will enhance his or her particular beauty. In large areas neutralized colors are always best—avoid the harshness of too much intensity.

A very ugly combination may result from putting together two different hues of the same color. Simultaneous contrast can take place with a disastrous result. This is often what we mean when we say one blue kills another or one red kills another red. On account of this matter of hue, things that are the same color but of a different hue do not always harmonize.

Be careful about using together colors of the same intensity, unless both or one is much neutralized. It is usually more satisfactory to use the more brilliant color in the smaller quantity.

Modern colors have taken on many titles which they change from season to season, and which, while catering to the imagination of the public are quite overwhelming. This is wittily expressed in the following quotation from Dr. Frank Crane.

MODERN COLOR

BY

DR. FRANK CRANE

"Yes," said the saleslady, "we have all the new official Panama Exposition colors!"

"For instance?"

"Well, there's flagpole red, wall blue, exposition gold, travertine, lattice green, and ——"

"But haven't you anything in just plain colors—red, green, or yellow and so on?"

"Oh, no!"

"Aren't those reds over there?"

"We don't say red, you know, any more."

"What then?"

"Well, this is cerise and those are raspberry, brick dust, cardinal, crushed strawberry, carnation, and—let me see—this is old rose, this is ashes of roses, this is watermelon, this is sunset pink."

"You interest me. How about blues?"

"Why, there is navy blue, and Copenhagen blue, and Alice Blue, and old blue, and ultramarine blue, and sky blue, and robin's egg blue, and——"

"That's enough. I'm afraid you'll say Monday blue. Tell me some yellows."

"Oh, lots of them! Straw, champagne, dust, tan, canary, lemon, orange, tango, sand, and so on."

"Goodness!"

"Then we have in greens, Nile green, parrot green, lettuce green, Alice green, emerald green, Irish green, Reseda and others."

Courtesy of Criterion Magazine.

FIG. 98.—The reproduction from the color plate.

"Isn't there any such thing as just plain, ordinary green?"

"Oh no! It's the shade, you know. Here, for example, are elephant's breath gray, and taupe."

"Indeed!"

"Yes; and then all the flower colors are represented—rose, violet, lavender, wistaria, nasturtium, pansy, daffodil, American Beauty, cherry blossom, and poppy red."

"Charming! They appeal to the imagination."

"Precisely. Half of the color-pleasure of dress goods is the pleased fancy. We strive for the unique, such as wood shades—walnut brown, mahogany, oak, and chestnut; bird colors, such as coxcomb, chanticleer, dove, canary, yellow and parrot green; jewel tints, as ruby, sapphire, pearl, amber, topaz, coral, jade, and turquoise blue."

"I am overwhelmed."

"Oh, there are others—the most fantastic. You can have a claret necktie, a flame ribbon, laces of ivory or Isabella, a sash of cream, coffee, or chocolate color; a gown of mouse gray or steel gray, and other articles of your apparel, to assist you to perfect self-expression. Maybe the color of pomegranate, apple green, fawn, delft

Courtesy of Criterion Magazine.

FIG. 89.—Reproduction showing the combination printing from the two plates.

blue, lapis lazuli, taffy, salt and pepper, mustard, cinnamon, mud, stone, cabbage, putty, string color, or wine color, besides Indian red or Pompeian red, sea green or pea green!"

"Thanks! I think I'll take some ribbons, some of those advertised as "distinctly American in nomenclature"; give me some Palm Beach, Piping Rock, Tuxedo brown, Arizona silver, Gettysburg gray, Oregon green, Delaware peach, Newport tan, and Rocky Mountain blue, if you please."

38. Applying Colors.—In painting, begin at the top and color downward, from your left to your right. The edge of a color may be softened by a clean, damp brush; this is necessary in doing velvets. Where shiny taffeta is desired, let the paints dry in a harder line to give crispness and do not work over while still wet.

Cold colors serve as shadows to warmer colors and should be laid on first; generally, warm colors over cold should be the rule. After the sketch is finished and dry, unfinished-looking darks can be *picked up* with some darker darks and the high lights on the edges of coats, pockets, tucks, etc., can be brought out by thin, steady, crisp Chinese white lines when detail is desired.

Prussian Blue, Lake, and Sepia mixed make gray. One way of graying, or neutralizing, a color is by adding a little of its complement; but Payne's Gray and black are often of value for this use in dressmakers' sketches and commercial drawings.

All brushes must be kept clean and rinsed after use. Never leave them in the water. Take plenty of color in your brush and try first on a piece of spare paper to see that you have the right tone and that the brush is not too wet or too dry.

When you intend covering a space with a flat tone, have enough color mixed to go from the top to the bottom and from side to side without doing any more mixing or dipping your brush again in the water. Have the drawing board tilted toward you and enough color in your brush to ensure its keeping the little rivulet going without the danger of dry spots. For practice work it is well to make some eight-inch squares and to try covering their surfaces with a uniform tone.

When you are making a dressmaker's sketch in white, it is sometimes helpful to put a little color in the background, up on one side and down on the other, not making it too intense, and taking care to soften the edge.

When wishing to work in opaque (or body color), add a little Chinese White to your color. This is often useful for reproduction. What are known as Devoe's Show Card Colors are good for tempera fashion work. Theatrical costume designs are often carried out in this way.*

Thompson's White has a stiff quality which makes it of value in doing dressmakers' sketches, where raised buttons, beads, embroidery, lace, etc., are desired. Put it on rather dry and let it stand until all moisture seems gone before touching up these buttons, beads, or lace with color, gold or silver. Ink is often used with color, both for dressmakers' sketches and for reproduction.

Have your sketch always carefully made in pencil, putting in the details last. Put in your big washes first and keep the whole sketch going, being particular not to concentrate too much on any one part. Avoid "niggling"; keep your wash clean and bold.

Orange Vermilion makes good flesh tones—vermilion, good lips and color in

* See Page Nine.

cheeks. There are two ways of putting this color on; one by putting the orange vermilion in a very light tone over all the flesh and then, when dry, adding the desired color to the cheeks (preferably having it high on the cheek bone) and quickly softening the edge; the other way by stippling or putting on the added color with the tiny point of the brush while the all-over flesh tone is still wet.

Always remember that colors dry much lighter. Blue and bluish gray make good shadows for white. In doing a dressmaker's sketch in dark blue or black, always keep the color transparent and lighter than the real material, though having the same effect, so that the detail will be shown.

The following supplies will be found useful in doing this kind of water-color work:

Colors.—Winsor & Newton colors are preferred. Less expensive but good student's colors are Devoe and Favor Ruhl. It is best to buy the box separately and fill it with the colors desired. Tubes dry up, therefore, unless colors are to be used constantly or in quantity, it is more economical to buy half pans, with the exception of black and white; these should be bought in the tubes.

One should have Prussian Blue and either New Blue, Cobalt, or Ultramarine, Payne's Gray, Emerald Green, Hooker's Green 1, Hooker's Green 2, Lemon Yellow, Yellow Ochre, Naples Yellow, Raw Sienna, Burnt Sienna, either Rose Madder, Carmine or Crimson Lake, Vermilion, Orange Vermilion, Mauve, Sepia, Van-Dyck Brown, Gold, and Silver. In tubes, Lampblack and White, and Thompson's White if raised work is desired. This list is found convenient in saving the time of mixing in doing dressmakers' colored sketches.

The best colors to get in the Devoe Show Card list are White, Light Yellow, Orange, Light Red, Magenta, Mauve, Dark Blue, Light Blue, and Green. Some artists use *letterine* when a shiny finish is wanted.

Brushes. Rubens, and Winsor & Newton red sable brushes are recommended. Good sizes for fashion work are Nos. 3 and 4, and 6 and 7. Devoe or some less expensive brushes should be used for ink, Chinese white, gold, and silver, which are injurious to brushes. Bristle brushes are good for a steady, broad line.

Drawn by Robert Henry for Félix Jungmann & Cie., Paris.

Courtesy of Vogue, New York Representatives of the Gazette du Bon Ton.

LES COLCHIQUES

Manteau de voyage de Paquin

From a color illustration by George Barbier.

DESIGN

CHAPTER FIVE

39. Fundamentals of Good Design.—Order is the law of all design, No matter how far we allow our fancy to go, we should never lose sight of the principles of design; *balance*, *rhythm*, and *harmony*. Furthermore, we should always aim at simplicity and appropriateness.

Like the architect, we should study ancient and mediæval examples as well as later ones. Like his, our problem is two-fold: First, to find out the best and most beautiful that can be conceived, and second, to adapt it to our own present-day needs.

Great heed must be given, fundamentally, to personal characteristics. The materials used for comfort or ornament can then be so chosen and so treated as to neutralize individual defects or deficiencies and to enhance every good point.*

40. Facts Always to be Kept in Mind.—Common sense and observation show that stout people should avoid large head decorations, and hats which make a person appear shorter than their real height, as they enlarge the head proportion. They should also avoid sleeves that are very full at the shoulder and skirts that are very narrow at the bottom, as these accentuate the size of the hips and trunk.

Courtesy of Mlle Jacqueline.
FIG. 100.—Hat inspired by a bowl of crocuses.

Horizontal lines make the figure look shorter and stouter; the shorter the vertical lines are made, the shorter the person will seem. Bands of contrasting tone or color accentuate the line effect. Stout people should avoid large figured goods and materials too bright or too light in color.

Thin people with very narrow, sloping shoulders should avoid the exaggerated kimona and shoulder seams drooping over the arm, and should keep to the horizontal shoulder lines, if they do not wish to emphasize this personal characteristic.

Tall, thin people should avoid long vertical lines such as very definite or large stripes, for these lines accentuate height. This is not true of inconspicuous stripes. They should avoid a coat line which cuts them into awkward lengths Remember the Greek law: When two lines are in good relation to each other, the shorter comes between one-half and two-thirds of the longer line.

* "Woman as Decoration" by Emily Burbank, will be found profitable reading in this connection.

ANCIENT — CHINESE TRANSITION-FROM ORIGINAL
OLD EGYPTIAN TRANSITION-FROM LOOKED LIKE A COW-CATCHER
17TH CENTURY DESIGN GAVE THE "TOMMY-ATKINS" IDEA
INDIA
AMERICAN INDIAN "FALLING OFF" EFFECT
SPLIT-SKIRT FROM OLD GREEK VASE
SPLIT GOWN IN INDIA
WEST ASIA ANTIQUE (MINARET?)
TURKEY DANCER 15TH CENTURY
Johnstone
13TH CENTURY INDIAN X-RAY MINARET DRESS
ANCIENT TARTARY STYLE — TROUSER GOWN
OLD PERSIAN-LID NOT YET ADAPTED

Courtesy of New York Evening World.

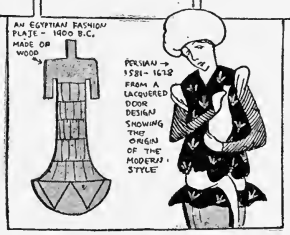

AN EGYPTIAN FASHION PLATE — 1400 B.C. MADE OF WOOD
PERSIAN → 1581 - 1612 FROM A LACQUERED DOOR DESIGN SHOWING THE ORIGIN OF THE MODERN STYLE

FIG. 101.—Gowns that are in style today were in vogue five thousand years ago as a study of the figures at the Metropolitan Museum, New York, will show.

Tall, thin people should avoid narrow-chested effects and clothes that fit too tightly.

Everybody should beware of too conspicuous plaids and stripes or figured materials. As a rule do not combine large figured materials with small figured materials.*

Small people, when selecting figured goods for themselves, should always get small figured materials, emphasizing their daintiness. Note this even in plain stuffs, as, for instance, how a narrow-ribbed corduroy suits a small person better than a wide-ribbed one.

Figured, striped, or plaid materials, which approach plain material, will stand more trimming than those in which the designs are emphatically decorative.

Equal or nearly equal amounts of dark and light are unsatisfactory unless they approach an "all-over" tone.

When other things are equal, square shoulders give one an appearance of being taller than sloping shoulders, and the higher the waist line the greater the apparent height.

A narrow belt makes the waist appear smaller and longer, whereas a wide girdle gives the appearance of a broader, shorter waist (if above the waist line).

Over-decoration is always bad.

Broken line effects are always bad. (As, for example, waists and skirts with seemingly no connection.)

A continuation of waist line into the skirt is good.

Light colors near the face are good.

When one striking note of color is used (as in a belt), it should have a repetition elsewhere (as in a touch on the sleeve and waist).

41. Sources of Designs. Bearing the foregoing facts in mind, we may draw our inspiration from museums, libraries, things

*Never mix scale in design.

in nature, or from any source that appeals to us, and start our design. See Fig. 101.

Fig. 100 shows us how Mlle. Jacqueline found her inspiration for a hat in a bowl of tulips. As for the first prize evening dress of the *Times Prize Contest for Original American Designs*, made by the writer and shown by Fig. 102, the *Times* has given the following description of its source.

Whistler's well-known *Nocturne* furnished the inspiration for this evening gown, which owes its distinction to subtlety of color and grace of line. It is, unfortunately, impossible in a sketch to do justice to the extraordinary feeling for color which the designer has shown in her selection and handling of materials, because she has obtained her effect by using semitransparent color over contrasting color.

She has secured a faithful echo of the *Nocturne's* blue-green, gray-brown harmonies by laying pastel-blue chiffon, faintly green tinged, over putty color. The girdle is in a deeper green-blue and its Oriental embroidery is worked out in blues and gold and the vivid flame color of which there is one single glint in the Whistler picture.

Another note of blue is sounded in the necklace of wooden beads, the smaller beads catching up the wing shoulder draperies.

Courtesy of New York Times.

Fig. 102.—Design for an evening dress inspired by "A Nocturne" in Tate Gallery by Whistler.

The waist made for the *Ladies' Home Journal*, shown in Fig. 103, was suggested by the Lily of the Valley. Fig. 99, Pattern No. 8082, in the *Criterion*, was adapted from an Arizona pine, and Fig. 99, Pattern No. 8079, from a Hopi Indian woman's dress.

If the designer's imagination needs stimulating to get away from the commonplace, see what music or poetry will do to help. Notice how, when either are sad, one thinks in subdued grays and violets and *dull* blues; when they are joyous, pinks, yellows and less somber colors come into one's mind.*

The designer has such an immense store-house from which to draw that, when his eyes are once opened to the endless treasures that are waiting to inspire him, his world is as full of wonders as the vaulted chambers of the Forty Thieves, or the untold treasures in the cavern of Aladdin.

Appreciation is needful and it is necessary to gain this love and understanding of the beautiful which really comprises what we call taste. We should know something of the art of the past as well as the costumes of these periods, so rich in material is that of the Egyptians, Greeks, Romans, Assyrians, and Byzantines, as well as that of the cruder times of the

* Paul Poiret truthfully says "There are gowns which express joy of life; those which announce catastrophe; gowns that weep; gowns romantic; gowns full of mystery; and gowns for the Third Act."

Gauls and Franks. Beginning with the French costumes of the fifth century and the English after the Norman Conquest in the eleventh century, we come down the centuries with a wonderful unfolding of both beauty and eccentricity of design.

There are many wonderful costume books that may be consulted by the designer with both enjoyment and profit. A fairly comprehensive list of these will be found on pages 127 and 128.

42. Hats.—When seen from the side, the lines of the crown of the hat should not extend beyond the line of the forehead nor beyond the hair in the back. If the hair extends far in the back, the hat should come between the head and end of the hair in order properly to balance with the spinal column.

People with small or narrow faces require smaller hats than those with large faces, to whom larger hats are becoming. Care should be taken not to accentuate undesirable lines or features by too strong repetition or opposition. Try rather to neutralize such.

The milliner's problem is allied to that of the sculptor in so much as the effect is to be viewed from every side and, according to Beau Brummel, the most important part of a woman's hat is the back. Beside this, the laws of proportion demand that we consider not alone the relation of the hat to the head, but also the relation of the head and hat to the entire figure. (For illustration, headgear too large for the figure gives a clumsy, awkward appearance.)

Courtesy of Ladies' Home Journal.

FIG. 103.—Green and white blouse inspired by a lily of the valley.

Thus, no matter what fashion decrees, the law of proper proportions for every individual should be sought out and obeyed, even if it brings about a disagreement with the prevailing modes.

43. Designing Hats.—The height of any hat, generally speaking, should not be more than three-quarters the depth of the face. (That is, the length of the face from the chin to the eyebrows.) The greatest width of a wide hat should not exceed three times the width of the wearer's face, including the ears and the hair at the sides of the head. The greater width is often at the left side.

The crown of a hat is very important

and must appear to cover the head and also any puffs of hair. People with large heads should not wear hats with small crowns. On the other hand, people with long, thin faces, and plainly arranged hair should not wear hats with crowns wider than the width of their faces and hair. If we are ever to overcome our bromidic tendency in dress, we shall have to cultivate an appreciation of personality and character and become so interested in type that we will resist our hitherto sheep-like tendency to follow the modes, even when they distort and caricature us.

Courtesy of New York Globe.

FIG. 104.—Drawing in which wash pencil, crayon pencil and pen and ink are combined.

The designs shown in Fig. 104 were made by Kelly for the *Globe*. In designing we must get away from the consideration of clothes as studies in the flat and must aim to make them please from every side. At the same time we must not lose sight of unity and must never let distracting details interfere with the centre of interest which is usually the head. In other words, we should aim to *make personality dominate the clothes.*

For a most telling illustration of this last point, study the paintings of Rembrandt. Note how all his wonderfully thought-out textures and tones of garments are made subservient to his characterization, how all these lead up to the head and face and seem arranged to perfectly reveal the individuality of the sitter, his occupation, his walk in life, and his inmost character.

Scale must be considered in the combination of textures, for instance crystal bugles and pearl trimming that could be successfully combined with delicate chiffons or silk would be wholly inappropriate with serge, while an Indian bead ornament that would be suitable with the serge would be out of place with the chiffon. Fluffy chiffon and lacy things or baby pinks or blues are out of place with tailored or mannish things. These points should be given serious consideration in connection with such accessories as parasols, hats, shoes, gloves, jewelry and dress trimmings.

Some books that bear directly on designing are *Principles of Correct Dress* by Florence Hull Winterburn, *Color Harmonies in Dress* by G. A. Audsley, *What Dress Makes of Us* by Dorothy Quigley, *Textile and Costume Designing* by Ellisworth.

Courtesy of Vogue, New York representative of the Gazette du Bon Ton

From a color illustration by George Lepape.

THE FASHION SILHOUETTE

CHAPTER SIX

CHAPTER SIX

THE FASHION SILHOUETTE*

44. Value of the Silhouette.—The Silhouette is the foundation of all fashions, and it is most interesting to study its varied aspect through the centuries. Taken in a literal sense, it so simplifies the costumes of the period that the many errors now seen in the costume world are unnecessary to even the novice. Much less necessary are the glaring mistakes we now see in print in regard to Moyen Age and Renaissance costumes, as well as those of the eighteenth and nineteenth centuries, that period of much uncertainty about the hoop and Empire, the crinoline and bustle. For this reason it seems advantageous, as well as interesting, to become thoroughly familiar with costume silhouettes of all ages.

FIG. 105.—The gorget.

The silhouette classifies, simplifies, and so condenses details that both time and trouble are saved. Curiously enough, this saving is what its name signifies, as it is taken from the name of Etienne de Silhouette, Minister of Finance to France in 1759, whose public economy in trying to avert national bankruptcy during the reign of Louis XV caused his name to be given to things ostensibly economical.

FIG. 106.—XV Century horned head-dress.

45. Twelfth to Fifteenth Centuries.—To begin with, let us glance at Fig. 110, starting with the twelfth and thirteenth centuries (the tenth and eleventh were so nearly like the twelfth and thirteenth that drawings are omitted). The effect is of everything hung from the shoulder and all garments rather loose. The head was usually more or less bound or wrapped around, though at certain times in certain localities the hair was worn in long braids. The fourteenth century shows the innovation of scallops, the fifteenth the increased length of hats and shoes, but in spite of these touches all belong to the Moyen Age, to things that are Gothic.

FIG. 107.—The wimple.

It is interesting to see these clothes so beautifully described in the Gothic Tapestries and illuminated books of the time and the effigies in churches. See Fig. 108. In the eleventh century the wimple was wound around the head, not allowing the hair to show; about a hundred years later came the fashion of the chin band and forehead-strap. See Fig. 107. The hair was still hidden by the wimple. A hundred years later and this earlier headdress had been followed by the gorget—a piece of linen wrapped about the neck halfway framing the face. See Fig. 105. Around the wimple was sometimes tied a silk band called a snood. The gown was still long and loose at the waist

*This chapter is reprinted through courtesy of the *New York Globe*.

FIG. 108.—Showing the houppelande or XV Century robe. The Giving of the Rose, a Gothic decorative tapestry at Metropolitan Museum.

with sometimes a girdle, remaining so until the fifteenth century.

46. Religious Orders. A picturesque touch of this early costume may be noted today in the dress of the nuns and sisters. The Dominican nuns wear practically the same garb as when their order was instituted by Saint Dominic in 1218, including the rosary, which was his innovation. Many religious orders were founded in the eleventh, twelfth, thirteenth, and fourteenth centuries as, for example, the Sisterhood of the Annunciation at Bourges by St. Jeanne de Valois, daughter of Louis XI of France. Today they bring to us the legend, beauty and romance of those dark ages. They breathe castles, crusades, monasteries, and convents.

In the fifteenth century, as the pointed arches of the Gothic architecture grew more pointed, the head covering or hennens (see Figs. 106 and 110) as well as the shoes followed suit, so that in this

century came the high-water mark of extremes. To this day we find left over traces of these headdresses in some of the costumes of the peasants in remote districts on the continent.

47. Sixteenth Century.—The sixteenth century found great changes, on sea and land. Printing had been invented, America had been discovered and the first watches made. The silhouette was greatly changed. The Renaissance changed the architecture of dress as well as of everything else. Albrecht Dürer has left us wonderful contemporary sketches of the early part of this century, the originals of which are in Nuremberg, see Fig. 109.

Courtesy of Art Student Magazine.

FIG. 109.—Late XV Century costume drawing by Albrecht Dürer.

We are all familiar with the slashed sleeves of Henry VIII and his queens (1509–1547) immortalized in the portraits by Hans Holbein. There was a stiffening of the figure and a tendency toward the smaller waistline in the sixteenth century. It might be well to say here that in the twelfth century lacing is supposed to have come in. Calthrop tells us in his history of English Costume, "Not that the lacing was very tight, but it commenced the habit and the habit begat the harm, and the thing grew until it arrived finally at the buckram, square-built, cardboard-and-tissue figure which titters and totters through the Elizabethan era." Up to the fifteenth century is noticeable a sense of looseness, of everything being more or less supported from the shoulders, giving the straight lines of the middle ages. The fifteenth century was transitional;

FIG. 110.—How the different centuries affected the fashion silhouette.

after that the tight, long waists and wide skirts came to stay until the nineteenth century brought in the Empire style.

48. Seventeenth and Eighteenth Centuries.—The Elizabethan high collar was the forerunner of the Charles I (1625–1649) flat collar and cuffs of which the Cromwellian period (1649–1660) was a simplification. The drawings of Hollar give excellent illustrations of these. The Quaker dress is the survival of the costume of Charles II period (1660–1685), although the hat is minus the feather—plain linen takes the place of lace. The shoes are the same, but without the ribbon or roses, really similar in every way with the extravagance eliminated and simplicity emphasized. The beaver hat and hood of the Quaker, then called the French hood, were both worn by the women of that day. The Puritans and Pilgrims both are distinguished by the costumes prevalent at the time they were organized (period of James I, 1603–1625, and Charles I, 1625–1649, of England).

FIG. 111.—Early XVI Century fashion drawing by Hans Holbein.

The portrait painters have done nobly in preserving for us the fashions of the times through the costumes worn by their distinguished sitters. Such men as Velasquez, Van Dyck, and Rubens in the seventeenth century, and in the eighteenth Watteau, Fragonard, Nattier, Romney, Gainsborough, Lawrence, Raeburn, and Sir Joshua Reynolds have left us valuable documents.

Thus we pass through the sixteenth and part of the seventeenth centuries, leaving the time of the Renaissance for the period of the Louis of France. The stately dignity and truly royal magnificence of Louis XIV was followed by the less formal but luxurious

Courtesy of London Graphic.

FIG. 112.

rococo period of Louis XV (1723–1774), when Pompadour and du Barry set the styles in the Parisian world of fashion. Then followed the reappearance of the hoop and the more extreme though refined attitude toward dress during the reign of Louis XVI and Marie Antoinette. In England at this time George III was reigning (1760–1820) and the Shakers came to this country wearing what constitutes their costume to-day — the wide, pleated skirt, bonnet and apron of the English working class.

FIG. 113.—Quaint styles of Kate Greenaway.

49. Nineteenth Century.—The third great change in the silhouette did not come until the Directorate in 1795, so that the early nineteenth century found the narrow skirts and short waists conspicuous. See first silhouette of Fig. 112. Jacques Louis David, the court painter of Napoleon, was a strong influence in the classic revival of the Greek and Roman, modified to suit the climate and epoch. This revival was the natural outcome of the interest people were taking at that time in the restoration work of the buried Pompeian cities, and one sees in the Empire style the classic type emphasized. It was an endeavor for something different, something essentially new, for anything suggesting the former royalty was frowned upon by Napoleon. It is interesting to note that it was back to this quaint period that Kate Greenaway (1846–1901) loved to go for inspiration. It was she who revived these costumes of the beginning of the nineteenth century, and it is truthfully said in this style, made still more beautiful by her naïve touch, she did dress, and still dresses, the children of two continents. See Figs. 113 and 22.

We have left now the hoop of the eighteenth century, and have come to the nineteenth century with its Empire and charming 1830 costume, which always makes one think of nosegays and old-fashioned valentines (see Fig. 112) and the crinoline of 1840, which made the skirt grow wider until 1864. (To get the atmosphere of this time, look at George Du Maurier's illustrations of Owen Meredith's "Lucile.") Fashion then took a turn and the skirt began in 1865 to grow narrower until in the winter of 1869–1870 the bustle and the draped skirts appeared. In this one century, therefore, with its narrow skirts, its bell skirts, its wide skirts, its bustles, and its draped skirts, there were really many more definite changes than in the ten centuries of silhouettes we have been examining.

While speaking of skirts, small mention has been made of sleeves, but they silhouette quite as well as the other parts of the costume, with even the added interest of the fact that down through the centuries the sleeves of men and women were very much alike, no bigger no smaller, until the nineteenth century, when the leg-of-mutton sleeve was affected also by men. That seems to have been, however, the time of emancipation, for then men's sleeves became small and have remained so ever since.

The thirty beautiful little period dolls in the Metropolitan Museum illustrate how truly the silhouette has kept for us the fleeting shadow of the passing centuries. Let us then not deny or push aside the silhouette as of small importance. Historically it is valuable, and the paths it leads us through in the study of costume are full of beauty and varied interest. It is with the silhouette in mind that we should observe every fashion.

Drawn by Margaret Calderhead.

How different centuries have affected the silhouette of men.

PERIOD FABRIC DESIGN

CHAPTER SEVEN

50. Primitive Design.—Primitive design, often so fresh and simple in treatment and character, does not differ much in units. The United States Government published in 1894 a report that the results of its researches showed that the same swasticka used in prehistoric America had also been found in India, Eastern Turkestan, Northern Europe, Southern Europe, Asia Minor, Greece, Rome, Northern Africa and Byzantium. So much symbolic significance is often attached, or some strict religious meaning, that design is a deep and interesting subject from an ethnological point of view, but "simple pictorial expressions are of world usage and are not sufficiently intricate to constitute original thought." In these the student of design, however, can find splendid motives for modern treatment. See Fig. 114. This material was designed from a unit on an Indian basket.

Drawn and designed by G. Rothschild.

FIG. 114.—Design motive from Indian basket.

51. Influence in Design.—We know that the early civilized races had intercourse, and we see the influence of this in their designs. We find Greek influence in the art of China, and for hundreds of years B.C. the arts of Assyrians, Egyptians, and Persians were allied through wars and conquests, and their designs were often similar.

The affinity between the Art of India and Japan is close on account of Buddhism, which exercises a strong influence over both peoples. The Art of Japan and China is also somewhat similar; indeed, at times the differences are difficult to determine. The Japanese have a greater love for detail and do not conventionalize in as broad a way as the Chinese, but many of their forms are identical. It is interesting to know that, where this is the case, the influence can be traced to India.

The Japanese in their designs show a great love for nature—flowers, mountains, waves, dragons, tortoises, etc., and the method used is usually picturesque (in spite of its interesting conventionality) instead of formal.

52. Early Fabrics and Designs.—In outlining period fabric design, Egypt must first be mentioned, where weaving was known 3000 B.C. Examples of ancient fabrics dating as far back as 1000 B.C. can be seen in the Louvre, Paris. While we know that checkered rugs were woven, we find that garments during the Old

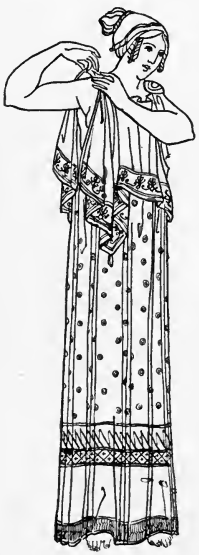


FIG. 115.—Greek Doric costume from Hope.

Kingdom, Dark Ages, Middle Kingdom, Period of Shepherd Kings, and New Empire, i.e., from 2980 B.C. until 945 B.C., were usually made of linen and wool, woven by hand. While the dyes used were principally red, blue, and saffron, white seems to have been most worn. The material was plain, the decoration, if any, being embroidery at the hem. While fond of ornamentation, the people during this time seem to have depended on their wigs and headdresses, collars, hanging straps, armlets, and leg decorations, and not to have introduced figures in their weaves. See Fig. 116.

The Copts or Egyptian Christians, like the Greeks and Romans, wore wonderfully woven or embroidered bands on their garments, the color and designs of which are most interesting. Good examples are to be seen in the Coptic Room, Metropolitan Museum of Art, and in the Cooper Union Museum.

53. Greek Dress.—The Greeks used wool linen, and silk. Linen and silk were used for the more extravagant costumes of the later period, though they had cotton in small quantities. Cotton belonged to India; it did not become known to Europe until the invasion of Alexander the Great. It was too expensive for large garments and was a deep yellow in color.

The Doric and Ionic *chitons*, or dress, and the *himation*, or cloak, were used in different colors. Blue and Tyrian purple as well as red and yellow were popular. Different borders were often combined in the Greek costume with an all-over design. See Fig. 115. The designs were frequently emblems, and birds, animals or flowers. The garments were woven in one piece which was complete in itself. The long, graceful folds of this single garment produced a decorative and simple effect, and it is interesting to note also the different effects obtainable by changing the position of the girdle. This was worn at the waist in the Archaic period,

FIG. 116.—Costume of man and woman of Egypt about 2500 B.C. from Histoire de L'Art Egyptian.

over the hips in the Golden Age, and under the arms at the last period.

Interesting and detailed accounts of Greek costumes may be found in Evans's *Greek Dress* and Edith Abraham's *Greek Dress;* good illustrations in Hope's *Costume of the Ancients.*

54. Roman Dress.—The Romans and Greeks imported much material from Babylonia. Some of the silk is described as having a nap on both sides (velvet), and as gold, scarlet and purple in color. The Roman women wore a *tunic*, a *stola* (like the Grecian *chiton*), and a *palla*, which corresponded to a Roman man's toga, or a Grecian woman's himation. The Roman women added a ruffle to their dress which was often elaborately decorated. Silk was at a premium, but was frequently mixed in weaving with wool or linen. With the exception of more elaboration, the fabrics did not differ much from the Grecian.

FIG. 117.—Italian XIV Century costumes from Jacquemin.

55. Influence of the East.—Fabrics seem always to have drawn their inspiration from the East. We find the Gauls after the conquest of Cæsar, 55 B.C., adopting a somewhat modified form of the Roman costume. The Franks in taking possession of Gaul gradually (from the third to the fifth century A.D.), while they did not part with their costume as a whole, the women retaining their veils for some ten centuries, adopted the Byzantine styles, for the Eastern influence of the Roman Empire continued after the arrival of the Franks. We find both men and women in the ninth and tenth and twelfth centuries wearing stuffs brought from the East, even after the art of embroidery became generally understood, and tapestry weaving and appliqué work was carried on in Europe.

FIG. 118.—XIV Century parti-colored dresses—from Jacquemin.

56. Weaving.—While mechanical weaving was done in Egypt 2000 B.C., the more complex use of the shuttles by which figures were produced without embroidering was not known until 200 A.D. It was then done by the Syrian weavers in the

Eastern Roman Empire. For many years the development of weaving was slow, and the repeat patterns were of the simplest kind. Ornamental silks were first produced in Europe 500 A.D.; they were Roman and Byzantine

FIG. 120.—XVI Century trunk motive.

The design consisting of a circle or square frame developed in the first century; for the next five hundred years circles or squares, sometimes filled with Persian or Syrian floral detail, persisted. This same design was used for centuries afterwards for stained glass.

About 400 to 600 A.D. broken circles came in, the upper and lower segments spreading out to form bands. Circles continued to the twelfth century. These were sometimes linked together, large circles

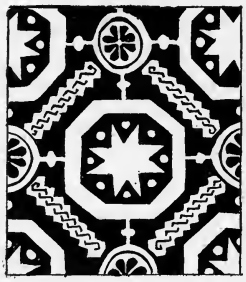


FIG. 119.—XIII Century formal arrangement.

being joined by small ones at points of contact, and the patterns often becoming quite elaborate. The Saracenic hexagon geometrically arranged was also used. Up to the thirteenth century a formal arrangement was often followed, consisting of balanced groupings of birds, beasts, and men placed face to face or back to back.

FIG. 121.—XVII and XVIII Century scroll motive.

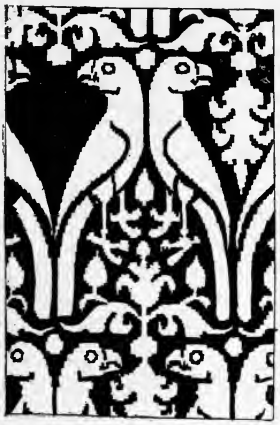


FIG. 122.—XIV and XV Century animal arrangement.

The ogival form is a form of design in which the joining circles are brought into acute juncture, forming ovals. This design came in about 800 A.D., and like most things that were pointed, it continued through the Gothic period.

In 700 A.D. Spain was progressing with silk weaving. About this time also, merchants from Syria opened establishments in Paris. In 800 A.D., the Daughters of Charlemagne

did silk weaving, but up to the eleventh century the making of fine fabrics was practically monopolized by Athens, Thebes, Corinth, and Constantinople.

No great extravagance had reached France before this. In the tenth century we read of its king, Charles the Simple, possessing but three shirts In the fourteenth century Isabeau de Baviere, coming to marry Charles VI, was thought to be showing an extraordinary degree of luxury in having three dozen chemises in her trousseau.

Courtesy of the Metropolitan Museum of Art.

FIG. 123.—Painting by Hans Memling of Betrothal of Saint Catherine showing surcot and fabrics used in XV Century.

The return of the Crusaders initiated the nobility of France into the luxury of the Orient.

57. Use of Gold Thread.—Drawn gold thread was not used in early fabrics, but gold leaf on paper rolled around a fine thread of silk was employed. Sicilian fabrics of the thirteenth and fourteenth centuries frequently show a purple ground of twilled silk with birds and foliage formed by gold thread weft. Saracenic or Hispano-Moresque fabrics of Spain are distinguished by splendid crimson or dark blue conventional patterns of silk upon a yellow ground, and by frequent use of strips of gilded parchment in place of rolled gilt thread. Undoubtedly through the influence of the Crusades, the Sicilian weavers of the thirteenth and fourteenth centuries produced many fabrics enriched with winged lions, crosses, crowns, rayed stars, harts, or birds, linked together with floriations or armorial bearings. See Fig. 117.

58. Parti-colored Dress.—The same influence which brought with the Perpendicular Gothic the introduction of heraldic forms, such as shields, crests and badges, found women of rank wearing parti-colored dresses; a division which practically cut the figure in half, the right side representing the arms of the husband, the left that of the lady's own family. See Fig. 118.

Late in 1200 A.D. this character of design was introduced into Northern Italy. Genoa adopted much that was Persian from the twelfth to the seventeenth centuries, and in the fifteenth century, when Louis XI encouraged the art of weaving in France at Tours, and later at Lyons under Francis I (1515), the Persian and Italian fabrics were closely

followed, and the vase pattern was adopted.

The Oriental character of design in textiles did not entirely disappear until the seventeenth century when the gardens of Versailles and the Trianons under Louis XIV inspired the use of European flora.

59. Classification of Fabric Designs.— The following brief classification will be found helpful in placing fabric designs in their proper periods.

Twelfth and thirteenth centuries, formal arrangement. See Fig. 119.

Fourteenth and fifteenth centuries, animal figures. See Fig. 122.

Sixteenth and seventeenth centuries, trunk motives. See Fig. 120.

Seventeenth and eighteenth centuries, scroll motives. See Fig. 121.

For a more detailed outline we can refer to that given by Clifford, in his book on *Period Furnishings*, in conjunction with his well-chosen illustrations.

"I. 200–400 A.D. The development of circle and geometric frames, sometimes filled with simple floral, bird or animal forms.

"II. 400–600 A.D. The utilization of broken circles spread out to form bands.

"III. 600–1000 A.D. The use of circles linked by smaller circles, with ornaments inside and out, developing at length the ogival form; often hexagon framework.

"IV. 1000–1350 A.D. Repeated parallel bands or ornamentation, detached details, patterns animated and inanimated, enclosed in ogival framing and combination circles or scale patterns as well as geometric straight-line framing. 1200–1300 introduced features of design, as eagles, falcons, etc.

"V. 1350–1500. A characteristic design of the fifteenth century was the use of reversed curves so arranged that they made frames. (The panels of Jeanne d'Arc, painted by Boutet de Monvel and owned by Senator William A. Clark, give very fine illustrations of the textures used at this period; they may be seen certain days upon written request. Both the *surcot*, which was now gradually disappearing, and the *houppelande*, or robe, which was appearing, lent themselves magnificently to these fabrics.)

"This form utilized the Hogarth line of beauty. Another form was the intersection of a Hogarth panel by two bold curving stems coming up through the bottom of the panel and capped by a cone pineapple or fruit device.

"Still another showed a serpentine stem or winding trunk which ran through the Hogarth pattern in the midst of a variety of botanical forms. See Fig. 123.

"VI. 1500. Designs adopted a free treatment. The plans of previous centuries were combined and elaborated. Ornament was arranged with ogival frames, springing out of the frame to which it seems to be attached. Interlacing of two frames of which one is ogival. Ogival frames of leaves and flowers enclosing a large concentric pattern. Elaborate ogival frames caught together by crowns. The use of vases, urns, crowns and animals became common.

"VII. 1600–1700. During this time we find an elaborate use of European garden flowers instead of purely tropical Persian verdure, following, however, the general ogival form arrangement.

"VIII. 1700. Pictorial tapestries and prints. Pure Renaissance styles, or devel-

opments of that style. Louis XIV or XV. Oriental characteristics of either the French or English styles as shown in the scenic bits of Chinese or East Indian life. Louis XVI classic revival examples as expressed by the late Louis XVI.

"Directoire or Transition period in France and the Adam school in England. This period overlapped into 1800 and was generally adopted in American colonies.

"IX. Empire and Empire influence."

60. The Sixteenth and Seventeenth Centuries.—In the sixteenth and seventeenth centuries, three distinct types of design were seen, the Renaissance, the Oriental Renaissance and the European floral. The Renaissance brought a change from the accustomed following of Persian Oriental design, and such motifs as the Persian rose and pink, the Rhodian lily and pomegranate gave way to such Egyptian, Roman, and Greek motifs as the Anthemion, Acanthus, Lotus and Iris. The second or Oriental Renaissance was really Portuguese-Persian, or the spirit of the Renaissance influencing the East through commercialism. The third or European flora was developed about 1650 during the reign of Louis XIV, when the ferns and flora of the Royal Gardens came into use as motifs.

In studying the periods it must not be overlooked that the Dutch brought East Indian types into England under Elizabeth, the Jacobean, and Queen Anne reigns, and that the influence of China was strong in France during the reign of Louis XV, and in England under the Georges. The East India Company in 1609 reserved all strange fowls and beasts to be found there, "for the Council." This brought the parrot and cockatoo in wicker cages, and similar motifs, much into evidence in the embroideries and printed fabrics, so full then of animal and floral design of Eastern character. The British rule in India created a demand as early as 1760 for Indian goods, and India cottons, dimity, and gauze were used in both England and France.

61. Paris Becomes the Centre of Fashion.—For centuries Italy was the centre from which foreign courts adopted both fashions in clothes and customs. It was not until the seventeenth century that Paris became the centre and home of taste. Several things had much to do with bringing this about. First, a great and appreciative impetus was given industry by Colbert, the able minister of Louis XIV. Secondly, at this time long dresses were abandoned and the vogue for large Italian patterns ceased. Thirdly, the discovery of a way around the Cape of Good Hope had much to do with the trade in silks turning from Italy to Asia.

Under Louis XIV artists held high position; it was an ambitious period. World forces, conquests and statecraft, as well as the taste of Louise de la Vallière, Madame de Montespan, Mlle. de Fontanges and Madame de Maintenon influenced the arts of the time. The magnificent gardens that were built, besides the motifs suggested by European floriculture, brought in festoons, vases, architectural designs, etc. It was under this king and his minister, Colbert, that the highest achievement in lace making was reached in France. Lace is supposed to have been introduced into France by Catherine de Medici, wife of Henry II, in 1547.

On the other hand, the arts of Louis XV had the stimulus of social life, and were full of ostentation and extravagance. We find much less symmetry or balance in the motifs, which were shells, feathers, ribbons, knots, garlands, and Chinese and Japanese fancies. Pronounced stripes were affected as creations of Madame Pompadour, and many charming gowns were made of the flowered silks named for this favorite of the King.

62. Period of Louis XVI.—By the end of the eighteenth century heavy materials had fallen from favor and less metallic effects were sought in weaving, but oriental foliation, which was used before and during the Renaissance, again came in.

Under Louis XVI the designers followed innumerable paths under the impulse of capricious fashion. We have Arabesque composition, foliage, flowers, figures, landscapes, country scenes, allegories and Chinese ornament.

In the fabrics we find stripes and ribbons combined with flowers. Stripes were so much used that in 1788 it was said that, "Everybody in the king's cabinet looks like a zebra." Unlike the Pompadour stripe, the Queen Marie Antoinette stripes were interwoven with flowers and ornaments such as feathers, medallions, lyres, columns, etc. Marie Antoinette liked flowers, the pink, the tulip, but best of all the rose, and the impetus she gave the production of lace in the beginning of her reign shows the influence of her taste, which is everywhere seen in the entwined ribbons and garlands.

63 Directoire and Empire Designs.—The Revolution, 1789–99, brought in simpler materials; cotton, India prints, and lawn were used. Colbert had put a stop to their use in former years because it threatened his pet silk industry.

The Directoire, 1795 to 1804, followed this Revolution, and this was the transition period between the classicism of the late king and the stronger style of the Empire. The India shawl—introduced after the Egyptian campaign—was much worn. This led to a French imitation and then to the Paisley copy made in Scotland, the Persian design of which has been so popular.

The transition period was largely in combination with much that was Egyptian in character. The bee, laurel branch, wreath, helmeted warriors, etc., were now used as motifs and stripes were still popular. This had marked influence and effect upon laces now wholly lacking in freedom of design.

The costume of the Empire was usually more or less Oriental in ornamentation, texture, and color. Napoleon's campaigns resulted in bringing into France the accumulated treasures of centuries, which became a source of inspiration, and left a characteristic imprint upon the period.

Fabric design reveals much of the history and atmosphere of each century and is worthy of intelligent study and consideration, not only by students, but by all who wish to develop their knowledge and appreciation of beauty.

See *Die Gewebe Sammlung des Kunstgewerbe Museum* von Julius Lessing, and *Seidenweberei*, Otto von Funke.

OUTLINE OF HISTORIC COSTUME

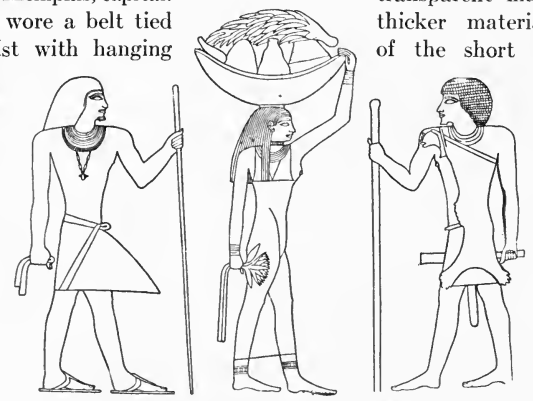
CHAPTER EIGHT

History and Dress

64. Egyptian Costume.—(*a*) *Men.* (1) Old Kingdom, 4th, 5th, and 6th Dynasties (2980–2475 B.C.). Memphis, capital.

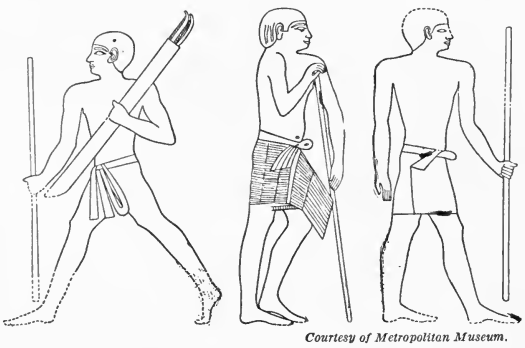
Lower classes wore a belt tied around the waist with hanging ends down the front (see Fig. 127), a kilt-like loin cloth (see Fig. 129), or a skirt apparently made of rushes (see Fig. 128).

In the 5th Dynasty, triangular erection came in, being temporarily adopted by the king in this dynasty. See Fig. 124 of Perneb, representing an Egyptian nobleman in full dress. Both men and women shaved their heads and wore wigs. Men appear to have gone nude when engaged in strenuous exercise.



Courtesy of Metropolitan Museum.

FIG. 124. FIG. 125. FIG. 126.
Egyptian costumes. Showing a woman's costume, the triangular erection and the leopard skin worn by priests.



Courtesy of Metropolitan Museum.

FIG. 127. FIG. 128. FIG. 129.
The costumes worn by men in Egypt during the Old Kingdom (2980–2475 B.C.).

(2) Dark Ages, 6th to 12th Dynasty. No change in costume shown.

(3) Middle Kingdom, 12th and 13th Dynasties (2160–1788 B.C.). Thebes, capital. Skirts became longer and narrower, and were closed in front, with one side lapping over the other. When of transparent material, a skirt of thicker material in the shape of the short kilt of the Old Empire was worn underneath.

(4) Period of Shepherd Kings, 13th to 18th Dynasty. Israelites came down into Egypt. No change in costume shown.

(5) New Empire, 18th, 19th and 20th Dynasties (1580–945 B.C.). Thebes, capital.

In the 18th Dynasty a tunic was sometimes added. This was open on the right side and had a short left sleeve.

Many changes in skirts now took place, plaited effects became popular. See Fig. 131.

Cloaks were worn from the time of the 4th Dynasty, but became generally used during the Middle Kingdom. See Fig. 130.

Apron-like decoration was worn from the 4th to the 20th Dynasty. Men were clean shaven, and wore wigs and false beards. Kerchiefs were often used. Leopards' skins were worn by priests. See Fig. 126.

(*b*) *Women.*—4th to 18th Dynasty.

All, with the exception of some servants and dancing girls, wore a simple costume from bust to ankles, very tight without folds, sometimes held on by one, sometimes by two shoulder straps, and sometimes by a necklace. See Fig. 125. Embroidery was frequently used on borders.

Courtesy of Metropolitan Museum.

FIG. 130.—An Egyptian cloak.

In the 18th Dynasty the dress was carried over the left shoulder, plaits became popular, and a left sleeve was introduced. In the 20th Dynasty a thick under dress was used. White seems to have been in favor, also red, saffron, and blue.

Both men and women wore sandals in the street. The collar was an important decoration and was made of papyrus decorated with beads or embroidered in wool.

Bracelets and leg decorations were largely used. These were of metal and embroidery.

(*c*) *Emblems or Symbols.*—Upper Egyptian crown, red.

Lower Egyptian crown, white.

When one king ruled both, he wore a combination of the above.

Lotus signified abundance.

Globes signified eternal life.

Vulture signified the royalty of a queen.

Asp signified the kingly authority.

Hanging straps indicated authority.

Courtesy of Metropolitan Museum.

FIG. 131.—Plaited effects of the New Empire.

Reference Books

Bulletin of the Metropolitan Museum of Art, Vol. XI, No. 11, for *Ancient Egyptian Kerchiefs*, and *The Dress of the Ancient Egyptians*, both published by the Metropolitan Museum of Art; Prisse d'Avennes, *Histoire de L'Art Egypt; The Book of the Dead*, facsimile of *Papyrus of Ani*, in the British Museum; Wilkinson, *The Ancient Egyptian;* Erman, *Life in Ancient Egypt*, Chapter X; Breasted, *Ancient Times;* Racinet, *History of Costume.*

History and Dress

65. Greek Costume.—(1) Pre-Hellenic otherwise called Minoan or Mycenæan Age (2800–1200 B.C.). See Fig. 132.

Men wore waist cloth with hanging ends. Women wore tight-fitting waists and flounced skirts. See Fig. 133.

(2) Homeric or Heroic Age (1200 B.C.).

Both men and women wore a simplified costume not unlike the classic.

Dorian Invasion, 8th century B.C. Rise of Sparta, inhabitants called Dorians. Rise of Athens, 5th century B.C., inhabitants called Ionians.

(3) Classic Period. Costume of Greek men and women was the same except that of the men was more abbreviated.

(*a*) *Chiton* or dress.

(*b*) *Himation* or cloak. See Fig. 135.

(*c*) The *chlamys* or short coat was worn on horseback. The chiton or dress was of two kinds. The Doric chiton, worn by the Dorians, who were warlike and interested primarily in the physical, made of heavy material and fell in few folds, had no sleeves, see Fig. 134.

The Ionic chiton, worn by the Ionians, a people fond of all things beautiful, made of finer material, fell in many and finer folds, had sleeves. See Fig. 135.

Courtesy of Metropolitan Museum.

FIG. 132.—Costume of Mycenæan man.

Girdle was worn at the waist line during the Archaic period, sixth century B.C. Statues of people of this century adorn the Acropolis. This was the elaborate period when cascades of material are found in the statues.

Girdle worn over the hip or below the waist in the Golden Age. This was sometimes called the Age of Pericles, 459–431 B.C. The maidens of the *Parthenon frieze* are of this time.

Girdle worn under the arms during the last period.

Wool, linen and silk were used, and the garments were dyed purple, red, yellow, and other colors. Sandals and shoes were worn when out of doors, and the women had many different kinds of jewelry and hair ornaments.

Courtesy of Metropolitan Museum.

FIG. 133.—Costume of Mycenæan woman.

Reference Books

A Cretan Snake Goddess, Century Magazine, August. 1916; C. H. and H. B. Hawes, *Crete the Forerunner of Greece;* Hope, *Costumes of the Ancients;* Racinet, *Histoire du Costume;* Evans, *Greek Dress;* Edith Abrahams, *Greek Dress;*

Courtesy of Metropolitan Museum.

FIG. 134.—Greek Doric chiton.

Courtesy of Metropolitan Museum.

FIG. 135.—Greek Ionic chiton and himation.

G. Baldwin Brown, *Burlington Magazine* of December, 1905, and January, 1906, *How Greek Women Dressed.*

History

66. Roman Costume. Rome founded 753 B.C.

Rome was a kingdom 753–509 B.C.

Rome was a republic 509–31 B.C.

Rome was an empire 31 B.C.–476 A.D. in West.

Dress (Roman)

Men wore a *tunic;* a *toga,* or cloak corresponding to the Greek himation; but cut semi-circular in form, whereas the Greek himation was rectangular.

From Hope.

FIG. 136.—The costume of a Roman man and woman.

Only Roman citizens could wear the toga, which was a national garment, so the *pænula* was worn by the working class. This was like a cape, and sometimes had a hood. This was worn by all classes, both men and women, to travel in.

Women wore a *tunic* which was like that of the Roman men; a *stola* or dress corresponding to the Greek Ionic chiton (differing in that it had a border or ruffle at the bottom); a *palla* or cloak

corresponding to the Grecian himation.

Women of the lower classes could not wear the stola; they wore tunic and palla, but this palla was made like the Grecian Doric chiton.

Roman men did not wear hats, except the lower classes, who wore tight-fitting caps. See Fig. 136.

Roman women had far more jewelry than the Greek. They had all the precious stones we now have. They dyed, curled, and arranged their hair elaborately and wore sandals and fancy boots. They took excellent care of their bodies.

Books of Reference

Racinet, *Histoire du Costume;* Hope, *Costume of the Ancients;* Preston and Dodge, *Family Life of Romans;* Planché, *General History of Costume in Europe.*

From Hottenroth.

FIG. 138.—Gallic costume before coming under Roman influence, 55 B.C.

History and Dress

67. The Gauls.—Cæsar made a complete conquest of Gaul, 55 B.C. In ancient times the civilized races were untrousered. (See Egyptians, Greeks, and Romans.) Uncivilized races were trousered (Gauls, Franks, etc.).

(*a*) *Men.*—Wore trousers to the ankles, called *braie;* a mantle of wool fastened in front, called *sai;* a tunic to mid-leg with long sleeves; girdles; shoes to ankles. See Fig. 137.

From Hottenroth.

FIG. 137.—Gallic costume before coming under Roman influence, 55 B.C.

From Hottenroth.

FIG. 139.—Gallo-Roman costume 100 A.D.

Later the men shortened the trousers and tunic and wore leggins and sandals with bands.

(*b*) *Women.*—Inner tunic to ankles; short outer tunic with short sleeves; girdles; shoes. See Fig. 138.

The women afterwards shortened their outer tunic and wore a mantle like a Roman pænula. See Fig. 139. Both men and women made their hair red with lime water.

About a hundred years after the Roman conquest, the Gauls had become civilized, and had adopted a dress somewhat resembling the Roman costume, but the Roman dress was also influenced by that of the Gauls, as can be seen by the introduction of short trousers that were worn under the tunic.

From Hottenroth.

FIG. 141.—Women's costume of the Franks about 8th century, showing fichu and veil.

Reference Books

Hottenroth, *Le Costumes chez les Peuples;*

From Hottenroth.

FIG. 140.—Men's costume of the early Franks about 5th to 8th century.

Racinet, *Le Costume Historique; Zur Geschichte der Costume,* Nach Zeichnungen von W. Diez, C. Frohlish, M. Heil, C. Haberlin, A. Muller, F. Rothbart, J. Waller Muchen.

History

68. Third to Eleventh Centuries.—

530– —? A.D. King Arthur in England m. Guinevere.

871–901 A.D. King Alfred the Great in England m. Ethelswitha, d. of Etheltan of Mercia.

742–814 A.D. Charlemagne m. 1st, Hermengardç, m. 2d Hildegarde, m. 3d, Fastrade, 4th, Liutgarda.

276 A.D. The Franks came down the Rhine, took possession of Gaul gradually, but made a complete conquest. The fifth century to the sixteenth century comprises the costume history of the Middle Ages.

Dress (III to XI Century)

(*a*) *Men.*—Wore a kind of tunic usually to the knee; mantle the shape of a cape which often had a hood; girdle; shoes. See Fig. 140.

(*b*) *Women.*—Wore, like the women of Gaul, two tunics, also a veil (sometimes large enough to take the place of a mantle). See Fig. 141. The women in England wore a similar head covering, called a wimple.

The influence of the Eastern Roman Empire continued after the arrival of the Franks, who had become well established by the sixth century. By the ninth century gloves and handkerchiefs were sometimes used. The outer tunic of both the men and women was now often decorated with a band called a *fichu*. This was sometimes set with precious stones and showed Byzantine influence. See Fig. 142.

Reference Books

Zur Geschichte der Costüme; Quicherat, *Histoire du Costume en France;* Challamel, *History of Costume in France from Gallo-Roman to the Present Time;* Shaw, *Dresses and Decorations of the Middle Ages;* Jacquemin, *Iconographie du Costume.*

History

69. Eleventh Century.—

1066–1087 William the Conqueror, King of England, m. Mathilda, d. of Baldwin V, E. of Flanders.

1087–1100 William II, King of England.

1031–1060 Henry I, King of France m. Anna, d. of Jaroslaw I of Russia.

From Zur Geschichte der Costume.

FIG. 142.—French costume of 9th and 10th centuries.

From Zur Geschichte der Costume.

FIG. 143.—King and Queen of the 11th century.

1060–1108 Philip I, King of France, m. 1st Bertha, d. of Florence I, C. of Holland, m. 2d Bertrade, d. of Simon I, C. of Montfort.

Dress (XI Century)

In the eleventh century the influence of the Crusades began to show in costume; apparently the costumes of the Orient influenced costume and men adopted a very long and inconvenient type of dress.

(*a*) *Men.*—Wore a long under tunic down to the feet called a *chemise;* outside tunic long and full called a *bliaud* (pronounced bleo). This was held in by a girdle. The bliaud had sleeves similar to those of our kimona (the extra fullness in the skirt was obtained by gores). See Fig. 143.

Trousers and stockings were worn underneath.

The long mantle now worn was fastened often on the left shoulder; up to this time it had been more conveniently fastened on the right shoulder, giving freedom to the right arm.

Men wore two kinds of hats, one that resembled a Phrygian bonnet, and a cap. Men and women now dressed much alike.

Reference Books

Hilaire Billoc, *Book of Bayeux Tapestry,* Racinet, *Costume Historique; Zur Geschichte der Costume;* Planché, *Dictionary and Cyclopædia;* Jacquemin, *Iconographie du Costume;* La Croix, *Manners, Customs, and Dress During the Middle Ages and Renaissance,* and Ary Renan, *Le Costume en France.*

History

70. Twelfth Century.—

1100–1135 Henry I, King of England, m. 1st, Mathilda of Scotland, m. 2d, Adelicia of Brabant.

1135–1154 Stephen, King of England, m. Mathilda, d. of Eustace, E. of Boulogne.

1154–1189 Henry II, King of England, m. Eleonora of Aquitaine.

1189–1199 Richard I, King of England, m. Berengaria, d. of K. of Navarra.

1108–1137 Louis VI, King of France, m. Adelaide, d. of Humbert II, of Savoy.

1137–1180 Louis VII, King of France, m. 1st, Eleanor, d. of Guillaume X of Aquitaine, m. 2d, Constance, d. of Alphonso VII of Castile, m. 3d, Alice, d. of Theobald II, C. of Champagne.

1180–1223 Philip II, King of France, m. 1st, Isabelle of Artois, m. 2d, Ingeborg of Denmark, m. 3d, Marie, d. of Berthold V of Meran.

Dress (XII Century)

In the twelfth century the bliaud for the men became fitted and hoods were worn.

The women's outer tunic became fitted, tricot and lacing were both introduced. This tunic had long bell-shaped sleeves. The sleeves of the chemise were long and fitted at the wrist. A smaller veil called an antique veil, held by a circlet or crown, sometimes embroidered, now took the place of the long veils. The shoes began to show points. See Fig. 143 and 144.

Reference Books

Calthrop, *English Costume;* Racinet, *Costume Historique;* Planché, *General History of Costume;* La Croix, *Manners, Customs, and Dress During the Middle Ages and Renaissance;* Quicherat, *Histoire du Costume en France;* Viollet-le-Duc, *Dictionnaire du Mobilier Français,* Vols. 3 and 4; Bonnard, *Costumes Historique;* Fairholt, *Costumes in England;* Shaw, *Dresses and Decorations of the Middle Ages;* Hefner-Alleneck, *Trachten, Kunstwerke und Geräthschaften.*

History

71. Thirteenth and Fourteenth Centuries.

1199–1216 John, King of England, m. 1st Alix, d. of Hugo, C. of Mortain, m.

From Viollet-le-Duc.

FIG. 144.—Fitted costume of 12th century.

From Viollet-le-Duc.

FIG. 146.—Parti-colored or armorial dress.

From Viollet-le-Duc.

FIG. 145.—2nd form of surcot 13th and 14th centuries.

2d, Havoise, d. of D. of Gloucester, m. 3d Isabel, d. of C. of Angoulême.

1216–1272 Henry III m. Eleanore of Provence.

1272–1307 Edward I m. 1st, Eleanora of Castile, 2d, Margaret, d. of Philip III.

1307–1327 Edward II m. Isabelle, d. of Philip IV, King of France.

1327–1377 Edward III m. Philippa, d. of Wilhelm III, C. of Holland.

1377–1399 Richard II m. 1st, Anna of Bohemia, m. 2d, Isabella of France.

1399–1413 Henry IV, Lancaster (Red Rose), m. 1st, Mary Bohun, m. 2d, Jane of Navarra.

1223–1226 Louis VIII, King of France, m. Blanche, d. of Alphonso VIII of Castile.

1226–1270 Louis IX (St. Louis), King of France, m. Marguerite, d. of C. of Provence.

1270–1285 Philip III, King of France, m. 1st, Isabelle, d. of King of Arragon, m. 2d, Maria, d. of Heinrich III of Brabant.

1285–1314 Philip IV, King of France, m. Jeanne, Queen of Navarra.

1314–1316 Louis X, King of France, m. 1st, Margaret, d. of Robert II, of Burgundy, m. 2d, Clemence of Hungaria.

1316–1322 Philip V, King of France, m. Jeanne, d. of C. of Meran.

1322–1328 Charles IV, King of France, m. 1st, Blanch, d. of Otho IV, m. 2d, Maria of Luxemburg, m. 3d, Jeanne, d. of Louis, C. of Evreaux.

1328–1350 Philip VI (Valois), King of France, m. 1st, Jeanne, d. of D. of Burgundy, m. 2d, Blanche of Navarra.

1350–1364 Jean II, King of France, m. 1st Bonne of Luxemburg, 2d, Jeanne, d. of William XII, C. of Auvergne.

1364–1380 Charles V, King of France, m. Jeanne, d. of Duke of Bourbon.

1380–1422 Charles VI, King of France, m. Isabelle of Bavaria Ingolstadt.

Dress (XIII and XIV Centuries)

In the thirteenth century, more interest was shown in dress. Both men and women wore a semi-fitted garment called a *surcot*, hollowed out under the arms.

(*a*) *Men.*—Wore close fitting trousers (*braie*); mantle; surcot; tunic (chemise); cotte (tunic); stockings; hats or hoods.

(*b*) *Women.*—Wore inner tunic or chemise, over this a cotte, or fitted chemise worn with a girdle, over this the surcot. The surcot had no sleeves, and those of the cotte, usually of a contrasting color, were an important feature of this robe; by degrees the arms-eye became larger and was trimmed with fur. See Figs. 123 and 145. The skirts were very long and were held up as the woman walked, showing the cotte again, which was the same material as the sleeves, making a pleasing repeat of the contrasting color. In the fourteenth century the parti-colored or armorial dress was worn, see Figs. 146 and 118,

From Viollet-le-Duc.

Fig. 147.—14th and 15th century costume showing hennin and houppeland.

From Viollet-le-Duc.

Fig. 148.—Men of the 15th century.

and the hennins or high head dress came in. Toward the last of the century the *houppelande* or one-piece dress replaced the surcot. See Figs. 147, 148 and 108. In this garment women are said to have discovered the normal waistline. This had a V-shaped neck, widely off at the shoulders. The women were at this time wearing the wimple or head covering, and about the throat the gorget in certain localities.

The surcot of the men grew shorter and had large sleeves. Their stockings were close-fitting and combined with the trousers. The shoes were more pointed. They added an houpplande or sometimes long, sometimes short, outer garment with large sleeves. See Figs. 108 and 148.

Reference Books

Books mentioned under fifteenth century.

History

72. Fifteenth Century.

1413–1422 Henry V, King of England, m. Catherine of Valois, d. of Charles VI of France.

1422–1461 Henry VI, King of England, m. Margaret of Anjou.

1461–1483 Edward IV (White Rose), m. Elizabeth of Woodville.

1483 Edward V, King of England.
1483–1485 Richard III (White Rose), m. Anne Nevill.
1485–1509 Henry VII (Tudor), m. Elizabeth of York.
1422-1461 Charles VII, King of France, m. Marie, d. of D. of Anjou.
1461–1483 Louis XI, m. 1st, Marguerite, d. of James I, King of Scotland, m. 2d, Charlotte of Savoy.
1483-1498 Charles VIII, m. Anne of Brittany.
1498–1515 Louis XII, m. 1st, Jeanne, d. of Louis XI, m. 2d, Anne, widow of Charles VIII, m. 3d, Mary, d. of Henry VII, King of England.

From Zur Geschichte der Costume.

FIG. 149.—German costume of early 16th century.

Dress

The fifteenth century was an exaggeration of the modes of the fourteenth. More extravagant fabrics were used, and everything became more extreme, even to the points of the hats and shoes.

Towards the end of this century came a transitional period. The toes of the shoes became round, the dresses became more semi-fitting, and were split up the front, showing the underskirt. They had square necks and were worn with a girdle. The close-fitting cap was the head-dress now used, and had probably been introduced into France by Anne de Bretagne, Queen of France. See Fig. 150. The Fifth century to the Sixteenth century comprises the costume history of the Middle Ages.

Reference Books

Calthrop, *English Costume; Zur Geschichte der Kostüme;* Quicherat, *Histoire du Costume en France;* Pauquet Frères, *Modes et Costumes Historiques;* Hottenroth, *Les Costumes chez les Peuples;* LaCroix, *Manners, Costume, and Dress During the Middle Ages and Renaissance;* Robida, *Ten Centuries in Toilette;* Racinet, *Histoire du Costume;* Planché, *Dictionary and Cyclopedia;* Viollet-le-Duc, *Dictionnaire du Mobilier Français,* Vols. 3, 4; Raphael Jacquemin, *Iconographie du Costume;* Shaw, *Dresses and Decorations of the Middle Ages;* Piton, *Le Costume Civil en France du XIII^e^ au XIX^e^ Siècle;* Strutt, *Sport and Pastimes of the People of England;* Strutt, *A Complete View of the Dress and Habits of the People of England;* Bonnard, *Costumes Historiques des XII^e^, XIII^e^, XIV^e^, et XV^e^ Siècles;* Boutet de Montvel, *Joan of Arc;* Sanborn, *Ann of Brittany.*

History

73. Sixteenth Century. Renaissance.—1509–1547 Henry VIII, King of England, m. 1st, Catherine of Aragon; m. 2d,

From Pauquet Frères.

FIG. 150.—Costume of transition period.
Anne of Brittany, 1500.

From Pauquet Frères.

FIG. 151.—Costume of 16th century, 1527.

From Pauquet Frères.

FIG. 152.—Early Renaissance, 1530.

From Pauquet Frères.

FIG. 153.—French gentleman, 1572.

Anne Boleyn; m. 3d, Jane Seymour; m. 4th, Anne of Cleves; m. 5th, Catharine Howard; m. 6th, Catharine Parr.

1547–1553 Edward VI.

1553–1558 Mary Tudor, Queen of England, m. Philip II, King of Spain.

1558–1603 Elizabeth, Queen of England.

1515–1547 Francis I, King of France, m. 1st, Claude, d. of Louis XII; m. 2d, Eleanor, d. of Philip.

1547–1559 Henry II, King of France, m. 1st, Catherine de Medicis; m. 2d, morga., Diana, Duchess of Valentinois.

1559–1560 Francis II, King of France, m. Mary Stuart, Queen of Scotland.

1560–1574 Charles IX, King of France, m. 1st, Elizabeth, d. of Emp. Maximilian; m. 2d, morga., Marie Touchet.

From Pauquet Frères.

FIG. 154.—Late Renaissance silhouette, 1586.

From Pauquet Frères.

FIG. 155.—Late Renaissance costume, 1572.

1574–1589 Henry III, King of France, m. Louise of Lorraine.

1589–1610 Henry IV (Bourbon), King of France, m. 1st, Marguerite of Valois; m. 2d, Marie de Medicis.

Dress (XVI Century)

Great changes now developed. The costumes for men and women from this time on are no longer alike.

The desire now seemed to be to alter in various ways the normal shape of the figure.

The women first wore a boneless corset, which they called a *basquine*, and a crinoline which gave the appearance of a hooped skirt, which they called the *vertugale*. See Fig. 152.

The waistline was normal and slightly pointed in front. A piece of material was sewed on the vertugale to take the place of the cotte. The under-sleeves were made of the same material, and sometimes slashed to show the chemise; sometimes this

same material was used as a panel in the front of the waist. The neck line was square but curved upward at the centre. The skirt was round length.

Large mantles, usually with hoods, were used for out of doors. The shoes were no longer pointed. Red was the popular color for shoes and stockings. Jewels were used in profusion to elaborate the costumes; collars set with gems were favored.

The men wore very short, often slashed, trousers, long stockings, a doublet with a square neck, slashed, round-pointed shoes, and a mantle. See Figs. 151 and 153.

The first change came in the latter part of the century, when many women wore a waist which buttoned to the throat. The large over-sleeves were discarded for smaller ones with a padded roll at the arm-eye. The ruff now became popular. More width was given to the hips by a barrel-shaped hoop which made a definite change in the silhouette. The waist became smaller in size. Both round length and long skirts were worn. Trains were worn on horseback, one of which was seventy feet long. The widely open bodice became popular, to which immense ruffs were added. The balloon-shaped sleeves, too, had grown enormous. It was at this time that ribbon came in. See Figs. 154 and 155.

From Pauquet Frères.

FIG. 156.—Costume of the late Renaissance, 1586.

From Pauquet Frères.

FIG. 157.—Early 17th Century costume, 1633.

Men's figures diminished in size as women's figures increased. They also wore both corset and ruffs. See Fig. 156.

Reference Books

See books mentioned under fifteenth and seventeenth centuries.

History

74. Seventeenth Century.—

1603–1625 James I, King of England, m. Anne, d. of Frederick II, King of Denmark.

1625–1649 Charles I, King of England, m. Henriette Marie, d. of Henry IV, King of France.

From Pauquet Frères.

FIG. 158.—Costume of the early part of Louis XIV reign.

From Pauquet Frères.

FIG. 159.—Costume of the reign of Louis XIV, 1670.

From Pauquet Frères.

FIG. 160.—Costume of the later part of Louis XIV reign showing Fontanges head-dress.

From Pauquet Frères.

FIG. 161.—Costume of the later part of Louis XIV reign.

1649–1653 Interregnum.
1653–1658 Oliver Cromwell, Protector of England, m. Elizabeth, d. of Sir Thomas Bourchier.
1658–1660 Richard Cromwell, Protector of Eng., m. Dorothy Mayor.
1660–1685 Charles II, King of England, m. Catharine of Braganza.
1685–1688 James II, King of England, m. 1st, Anna Hyde; m. 2d, Mary, d. of Alfonso IV, D. of Modena.
1689–1702 William III and Mary, King and Queen of England.
1610–1643 Louis XIII, King of France. m. Anna of Austria.
1643–1715 Louis XIV, King of France, m. Marie Therese of Spain.
Favorites Mlle. de la Valliere, Mme. de Montespan, Mlle. Fontanges, Mme. Maintenon.

Dress (XVII Century)

The heaviness of the sixteenth century gave way by degrees to the more picturesque costume of the seventeenth century.

(*a*) *Men.*—Men's trousers lengthened and they shortened the waistline and added peplum, and, like the women, used lace and ribbon profusely. They wore musketeer boots. Their hats were high with a flat brim and decorated with flowing plumes. The hair was worn long. For an outer garment the cape was used.

Men's costumes in the last quarter of this century changed greatly. The doublet now turned into a waistcoat or vest and a new garment or outer coat was added. Sleeves had deep cuffs. The stock collar and jabot took the place of round collars. The chemise showed at the wrist, and under the jabot. The trousers were close-fitting and less decorated. They wore large muffs and wigs and a hat with turned-up brim and flat plumes. See Figs. 157, and 161.

(*b*) *Women.*—Abandoned the hoop, and wore a round length under-petticoat and an overskirt which was often trailing. The fullness was at the sides and back. Often the skirt opened in front. When this was done, a narrow panel of the same kind of material as the petticoat was used up the front of the bodice. The round neck line was used most at this period and the large, flat collar generally replaced the ruff. See Fig. 157.

In some instances the waistline was raised and a short slashed peplum added. The woman often wore a string of pearls at the neck. Notice the simple way their hair was worn. See Figs. 157 and 158.

In the latter part of the period, under Louis XIV, the skirt was looped up, the waist became longer, heels grew higher, waists grew tighter and fans were a necessity. See Fig. 160.

Two kinds of neck lines were now popular: The straight line decolletée, close to the neck, which seemed an extension of the panel front used with short sleeves; and the round neck line, which was off the shoulders. A shorter, fluffier sleeve was used with the round neck line. Both these are forerunners of the eighteenth century.

The Fontanges headdress came in the late part of this century and clothes became very formal under the sway of Mme. de Maintenon. See Fig. 160. Large brocades that looked like furniture covering were much used in the latter part of the reign of Louis XIV, and the material was draped so that a bustle effect was obtained. The women carried small, round muffs.

Reference Books

Calthrop, *English Costume;* Pauquet Frères, *Modes et Costumes Historiques;* Robida, *Ten Centuries of Toilette;* Pierre Lamesangère, *Costumes des Femmes Françaises; Zur Geschichte der Costume.*

History

75. Eighteenth Century.—

1702–1714 Anne, Queen of England, m. George D. Cumberland.

1714–1727 George I, King of England, m. Sophia Dorothea, his cousin.

1727–1760 George II, King of England, m. Carolina of Brandenburg-Ansbach.

1760–1820 George III, King of England, m. Charlotte of Mecklenburg-Strelitz.

1715–1774 Louis XV, King of France, m. Maria Leczinska.

Favorites Marchioness de Pompadour, Countess du Barry.

1774–1792 Louis XVI, King of France, m. Marie Antoinette, d. of Franz I. Stephen, Germ. Emp.

From Pauquet Frères.

FIG. 162.—Draped costume of the late 18th century, 1763.

From Pauquet Frères.

FIG. 163.—Louis XV Watteau costume showing 18th century hoop, 1729.

Dress (XVIII Century)

Early in the eighteenth century the hoop was revived (1711). This time it was a framework of cane, whalebone, or some similar material, and was called a *panier*. It was wide at the sides and flat in the back and front, but the fullness of the skirt gave the required size at the back. During the regency, plain, full skirts of light weight material were in vogue; afterward, heavier fabrics and more decoration appeared. The type was more frivolous than that used during the latter part of the reign of Louis XIV.

When the bodice had a round neck, the sleeves were usually made of ruffles of lace; with the square neck, the sleeves were

From Pauquet Frères.

FIG. 164.—The costume of a man in 1740.

From Pauquet Frères.

FIG. 165.—Louis XVI costume, 1777.

usually close-fitting with decoration at the elbow. See Fig. 166. Much lace, ribbon and artificial flowers were used. Mantles were cape-shaped with hoods. In the second quarter of the century the one-piece dress with a Watteau plait came in; this was then worn contemporaneously with the others, and made in different ways. See Fig. 163. Sometimes the waistline was not defined and the pleats were allowed to fall straight from the shoulder to the floor; at other times the skirt was draped at the back and sides, showing the underskirt. The dresses were often worn short, as much attention was given to shoes and stockings.

Painting by Nattier.

FIG. 166.—18th century round neck line and ruffle lace sleeves.

The costume of the men of this period was strongly influenced by the paniers used by the women and the skirts of the coats were stiffened and boned. The shoes

From Zur Geschichte der Costume.

FIG. 167.—Louis XVI costume, 1780.

From Pauquet Frères.

FIG. 169.—Directoire costume, 1798.

From Zur Geschichte der Costume.

FIG. 168.—British or masculine costume.

From Pauquet Frères.

FIG. 170.—The costumes of 1795 of the "Incroyables" (men) and "Merveilleuses" and "Impossibles" (women).

had red heels, and a tricornered hat was worn. See Fig. 164.

The costumes of the reign of Louis XVI from 1774 to 1792 were exaggerations of the costumes of the reign before. The bodices were extremely tight and stiffly boned, the skirts were elaborately trimmed, and immense headdresses were worn. See Fig. 165. Farming at the Petit Trianon brought in the dainty overdress adapted from the Watteau style, and the shepherdess crook. See Fig. 167. The next change was that brought in by the approaching French Revolution. This was a more masculine costume and was called British or English. See Fig. 168.

Fig. 171.—Fashions of the Consulate, 1799–1803.

The days of the Revolution (1789 – 1799) brought in simple fashions. Corsets were discarded, the waist became short and the skirt clinging, and cheap materials were used. During the Directoire, the women

Fig. 172.—Costume of the First Empire, 1811.

Fig. 173.—Costume of the First Empire, 1813.

adapted the classic style, borrowing from both Greek and Roman fashions. These costumes were scanty, and frequently were split up the sides. The dresses were often transparent and worn without chemises. See Fig. 169. The gentlemen of this fantastic period were styled "Incroyables," "Unimaginables"; the ladies, "Merveilleuses" and "Impossibles." See Fig. 170. The men wore an exaggerated copy of what had been previously called the English fashion.

Reference Books

See books mentioned under seventeenth and nineteenth centuries.

History

76. Nineteenth Century.—

1820–1830 George IV, King of England, m. 1st, morga., Mrs. Fitzherbert; m. 2d, Caroline of Brunswick-Wolfenbüttel.

1830–1837 William IV, King of England, m. Adelaide of Saxe-Meiningen.

From Pauquet Frères.

FIG. 174.—Costumes of the Restoration, 1820.

FIG. 175.—Costumes of the Romantic Period during reign of Louis Philippe, 1830–1848.

1837–1901 Victoria Alexandra, m. Albert, Prince of Saxe-Koburg and Gotha.

1792–1795 Convention.

1795–1799 Directory.

1799–1804 Consulate.

1804–1814 Emperor Napoleon Bonaparte, m. 1st, Josephine Tascher, 2d, Marie Louise, d. of Franz I. German-Roman Emperor.

1814–1824 Louis XVIII, King of France, m. Maria of Sardinia.

1824–1830 Charles X, King of France, m. Maria Theresa of Sardinia.

1830–1848 Louis-Philippe of Orleans, King of France, m. Marie Amalie of the Two Sicilies.

1848–1870 Louis Napoleon III, m. Eugenie de Guzman, Countess of Teba.

Dress (XIX Century)

It is said that the fashions of the Consulate, 1799–1804, which were much more restrained, kept all that was best in the

fashions of the Directory. See Fig. 171. A beautiful quality of Indian lawns and muslins was used, and the shawl introduced by Napoleon became popular.

During the Empire (1804–1814) materials became more elaborate. Things were military. Oriental silks and heavier materials were used, and the tendency was to be well covered. See Figs. 172 and 173.

The Restoration, 1814–1830 (reign of Louis XVIII), found the silhouette changing. See Fig. 174. Corsets had again come in and caused the waistline to drop slightly. The skirts had more fullness, were elaborately trimmed and were worn quite short. (Charles X, 1824–1830.) In the twenties the waist found its normal

Fig. 176.—Costumes of the Second Empire, 1851.

Fig. 177.—Costumes of the Second Empire, 1852.

waistline, the sleeves became large and gave width to the shoulders. Much interest was now being taken in bonnets.

The reign of Louis-Philippe, 1830–1848, was called the Romantic Period. See Fig. 175. The waists were close-fitting with a very low neck, and were wide off at the shoulders. The popular bertha effect increased this still more. The waistline was pointed in front, the skirt full but with less trimmings, and flounces were sometimes used. Shoes were low and had no heels. The Republic under Louis Napoleon, 1848–1852, found the skirts increasing in size, and by the Second Empire under Napoleon III, 1852–1870, the skirts were held out by stiff petticoats which

led up to the return of the crinolines and hoops of 1854. See Figs. 176 and 177. The long shoulder line persisted and sleeves were bell-shaped and full at the wrist. Jackets, shawls, and capes similar to those worn in the First Empire were used. By 1870 the bustle had supplanted the hoops, and from that time to the present rapid changes have taken place.

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Courtesy of Harper's Bazar.

From a crayon drawing by Soulie.

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Drawn by Robert Henry for Félix Jungmann & Cie., Paris.

A READING AND REFERENCE LIST ON COSTUME

BROOKLYN NEW YORK
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PREFACE

THE primary purpose of this list is to furnish a partial guide to the resources of the Brooklyn Public Library on the subject of costume. Completeness has not been attempted. Practically no references to periodicals are included, as these are generally available through Poole's Index and the Readers' Guide. Post-cards, works of art, jewelry, and other articles primarily artistic in nature are not included. A few unindexed periodicals, especially useful in the study of costume, are listed.

It is hoped that the list, in addition to its use to the patrons of the library, may serve as a contribution toward a bibliography of the subject.

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A READING AND REFERENCE LIST ON COSTUME, ARRANGED ALPHABETICALLY

THIS OUTLINE OF HISTORIC COSTUME IS ARRANGED TO PROVIDE THE READER WITH COMPARATIVE DATES, UNDER THE HEADING OF "HISTORY," THE MAIN CHARACTERISTICS OF EACH CENTURY'S COSTUME, UNDER THE HEADING "HISTORY OF DRESS," AND WITH THE AIM OF FURTHER ELUCIDATION ON EACH PERIOD'S COSTUME, THERE WILL BE FOUND SELECTED DATA UNDER THE HEADING OF THAT CENTURY'S "REFERENCE BOOKS."

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11 titles.

Lipperheide, F. J., Freiherr von. Katalog der Freiherrlich von Lipperheide'schen Kostümbibliothek. 2 v. 1896–1901. Ref. G016L76
Annotated and illustrated. The most complete bibliography.

Litteratur. Kostüm. (In Brockhaus' Konversations-Lexicon. 14th ed. 1895. v. 10. p. 662.) Ref. G033B86
14 titles.

Luard, J. History of the Dress of the British Soldier. 1852. 355L92
Brief list of authorities, pp. III–IV.

McClellan, Elizabeth. Authorities Consulted. (In her Historic Dress in America, 1607–1800. 1904. pp. 405–07.) Ref. 391M12

New York City. Salmagundi Club. Catalogue of the Costume Books in the Library of the Salmagundi Club. N. Y. 1906. R016N567S

Peabody Institute, Baltimore. Catalogue of the Library.

Costume, Part I, 1883, pp. 807–8; 2d series, part II, 1897, p. 907; Ecclesiastical Costume, part I, 1883, p. 808; United States Costume, 2d series, part VIII, 1905, p. 4875.
List of books and periodical articles.

Phillip, W. A. Bibliography of Costume. (In Encyclopædia Britannica. 11th ed. 1910. v. 7. p. 247.)

Quellen für die Kenntnis der Kostüme. (In Meyer's Konversations-Lexicon. 4th ed. 1888. v. 10, pp. 120–21.)
Brief list of works on costume.

— *Same.* (In Same. 6th ed. 1904–08. v. 11, p. 539.) REF. G033M61KO
Preceding list revised and enlarged.

Racinet, A. C. A. Le Costume Historique. 1888. Bibliography. v. 1. pp. 113–24. REF. F390R12
Classified list of about 400 titles.

Rhead, G. W. Bibliography of Costume. (In his Chats on Costume. 1906. pp. 15–16.) 391R46

Sargent, J. F. Customs and Costume: a list of books and magazine articles. (In his Reading for the Young. Issued by the Amer. Library Assoc., 1890. pp. 9–10.) REF. 028S24
14 annotated titles of books, 88 references to periodicals.

Select List of Works and References on Costume. (In Finsbury [England] Public Library quarterly guide. Jan., 1909. pp. 227–34.)
Annotated and classified list.

Thurston, Herbert. Bibliography of Clerical Costume. (In Catholic Encyclopedia. v. 4. p. 421.) REF. 282C363
12 titles.

Vinet, Ernest. Bibliographie du Costume. (In Racinet, A. Costume Historique. 1888. v. 1. pp. 113–24.) REF. F390R12
Classified list of about 400 titles.

Waern, Cecilia. Note: Bibliography of Fans. (In her Short Historical Sketch of Fans. 1895. pp. 28–29.) 391W12
Brief annotated list.

Weiss, Hermann. Verzeichniss der Abbildungen, nach ihren Quellen. (In his Kostümkunde. I, Alterthum. 1881. pp. xxiii–xli.) G391W42
List of works on ancient costume.

Weiss, Hermann. (In his Kostümkunde. II, Mittelalter. 1883. pp. ii–xxviii.)
List of works on mediæval costume.

— *Same.* (In his Kostümkunde. III. 1. 2, 14tes Jahrhundert bis auf die Gegenwart. 1872. pt. 2. pp. 1371–88.)
List of works on costumes, 14th century to the present time.

Periodicals Useful for the Study of Costume

Delineator.
Gazette du Bon Ton
Godey's Lady's Book.
Graham's Magazine.
Graphic.
Harper's Bazar.
Illustrated London News.
Journal des Dames et des Modes.
L'Illustration.
Ladies' Cabinet of Fashion, Music, and Romance.
Ladies' Home Journal.
La Mode Illustrée.
Le Costume Royal.
Le Tour du Monde.
National Geographic Magazine.
Peterson's Magazine.
Punch.
Sketch.
The Children's Costume Royal.
Ueber Land und Meer.
Vogue.
Young Ladies' Journal.

General Works

This list includes works dealing with a number of countries or subjects

Accurate Historical Account of all the Orders of Knighthood at Present Existing in Europe. 2 v. n.d. REF. 929.7H25
Descriptions of costumes and regalia of the different orders.

Ammon, Jobst. The Theatre of Women. 1872. R 391A51
A reprint from the edition of 1586. Female costumes of all the principal nations and peoples of Europe.

Aria, Mrs. E. Costume: Fanciful, Historical, and Theatrical. Illus. by Percy Anderson. 1906. 391A69
Historical, peasant, oriental, ceremonial, bridal, dancing, fancy, and theatrical costume. Colored plates and halftones.

Armies of To-day. Edited by Wesley Merritt and others. 1893. 355M57
Articles, illustrated by wood-cuts, on armies of United States, Great Britain, Germany, France, Russia, Austria-Hungary, Italy, and Mexico.

Art of Dress; or Guide to the Toilette. 1839. 391A78
6 plates of colored engravings.

Aspin, J. Cosmorama: a View of the Costumes and Peculiarities of all Nations. 1826. 910A84
Illustrations are small, and are colored.

Ballin, A. S. (Mrs. Berry.) Science of Dress in Theory and Practice. 1885. 613B19

Belin, and others. Costumes de Suède, Norwége, Danemark, Hollande, et Allemagne; dessinés par Belin, Girardet, Sharles, Verveer. [About 1860.] REF. F391B43
20 colored plates.

Berghaus, Heinrich. Die Völker des Erdballs. 2 v. 1861. * G572B49
Numerous colored plates.

Beyschlag, Robert. Female Costume Pictures: figures of female grace and beauty in costumes of various centuries, from twelve drawings in pastel. 1886. R 391B57

Blanc, A. A. P. C. Art in Ornament and Dress. 1877. 646B63
"Personal adornment," pp. 49–274. Many cuts and 2 colored plates of head-dress and apparel.

Boehn, Max von. Die Mode: Menschen und Moden im neunzehnten Jahrhundert. Ausgewählt von Oskar Fischel. Text von Max von Boehn. 1907. G391B67
Covers the period 1818–1842. Many illustrations, 36 in color.

— Modes and Manners of the 19th Century. 3 v. 1909. 391B67
Colored plates.

Bonnard, C. Costumes Historiques des XII^{e}, XIII^{e}, XIV^{e} et XV^{e} Siècles. Dessinés et gravés par Paul Mercuri avec un texte historique et descriptif par Camille Bonnard. Nouvelle édition avec une introduction par Charles Blanc. 3 v. 1860–61. REF. F391B710
200 colored copper engravings.

Brownell, H. H. Eastern, or Old World; embracing ancient and modern history. 2 v. 1856. 909B88
Has hand-colored wood-cuts, showing costumes from early times to 19th century.

Burke, Sir Bernard. The Book of Orders of Knighthood and Decorations of Honour of all Nations. Fully illustrated with colored plates. 1858. R 929.7B95Bo

Child, Theodore. Wimples and Crisping Pins. 1895. 391C53
Illustrated studies in the coiffure and ornaments of women, from ancient times through the early 19th century.

Clothes and the Man; hints on the wearing and caring of clothes. 1900. 646C64
Discussion of modern male attire.

Collier, John. Art of Portrait Painting. 1905. REF. 757C69
41 portraits in color and half-tone, showing costumes from Giotto to Watts.

Costume. (In Encyclopedia Americana. 1903. v. 5.) REF. 031E56
Historical sketch with brief bibliography.

Costume. (In Encyclopædia Britannica. 11th ed. 1910. v. 7. pp. 224–47.) R
Historical. 51 figures. Bibliography.

Costume. (In New International Encyclopædia. 1902. v. 5. pp. 328–34.) REF. 031I61Gi
Historical. 2 plates (15 figures) and bibliography.

Costume. (In New International Encyclopædia. 2d ed. 1914. v. 6. pp. 137–48.) R
Historical. 3 plates (23 figures).

Costume. (In Nouveau Larousse Illustré. v. 3. p. 314.) R
4 colored plates of civil and military costume.

Costume of the Lower Orders of the Metropolis. n.d. 391C84
No text. Contains colored plates.

Davis, R. H. Rulers of the Mediterranean. 1894. 910D21R
Half-tone plates and wood-cuts of costumes of Gibraltar, Malta, Tangier, Egypt, Athens and Constantinople.

Davy, Richard. Furs and Fur Garments. n.d. 391D24
General historical sketch. 12 plates showing fur garments, 9th–19th centuries.

Decorum: a practical treatise on etiquette and dress of the best American society. 1880. 395D29

Dewing, Mrs. M. R. Beauty in Dress. 1881. 646D52
Æsthetics of women's dress.

Duller, E. Volkstrachten: Album von 50 Blatt Kostümbildern. REF. 391D88
Colored lithographs taken from Duller's work.

Ecob, H. G. Well-dressed Woman. 1892. 613E19
Numerous half-tones and wood-cuts.

Egerton, M. M., Countess of Wilton. Book of Costume; or, Annals of fashion, from the earliest period to the present time. New ed. 1847. REF. 391W75

Detailed descriptions of European and Asiatic dress. About 200 wood-cuts.

Ellsworth, E. P. Textiles and Costume Design. Illustrated. 1917. 646E47

Emerson, Edwin, Jr. History of the 19th Century. 3 v. 1902. 909E53

16 colored and 32 half-tone plates, some of use for costume.

Erskine, Mrs. Beatrice. (Mrs. Stuart.) Beautiful Women in History and Art. 1905. REF. 920E732

37 half-tone plates, showing English and French dress, 16th–18th centuries.

The European Delineator. Containing brief but interesting descriptions of Russia, Sweden, Denmark, Norway, etc. 1815. REF. 914E89D

20 colored engravings.

Fales, Jane. Dressmaking. A Manual for Schools and Colleges. With chapter on the Historic Development of Costume. Illustrated. 1917. 646F18

Fancy Dress. A Short Chronological Series of Costumes. n.d. 391F19

Farnsworth, E. O. The Art and Ethics of Dress. Illustrated. 1915. 177F23

Ferrario, Giulio, and others. Le Costume, Ancien et Moderne. 18 v. 1815–29. REF. F391F37

Africa (2 v.), America (2 v.), Asia (4 v.), Europe (6 v. in 9). General sketch of history of costume for practically every nation of historic note. Illustrated with hand-colored copperplates.

Finden, William. Finden's Tableaux. 1837. REF. 769F49

13 scenes of national character, beauty, and costume.

Fox, G. P. Fashion, the Power that Influences the World. 3d ed. 1871. 391F79

Chiefly discusses modern male dress.

Gale, E. C. Hints on Dress. 1872. 646G15

Discussion of modern costume.

Godwin, E. W. Dress and Its Relation to Health and Climate. 1884. 391G59

Small wood-cuts of dress of various types, from early Egyptian times to about 1850.

Grasset de Saint-Sauveur, G. Costumes. n.p., n.d. REF. 391G76

Hand-colored engravings of costumes of all countries.

Grosvenor, G. H. Scenes from Every Land. Second Series. 1909. 910G87

— Scenes from Every Land. Third Series. 1912. 910G87S

Guillaumot, A. E. Costumes de l'Opéra. 1883. REF. F391G95C

50 colored plates, 17th and 18th centuries.

Haweis, Mrs. H. R. Art of Dress. 1879. 391H38

Artistic principles of costume. Many wood-cuts.

Heaton, H. A. Brooches of Many Nations. 1904. 391H44

78 wood-cuts of brooches, from Assyria to Scotland.

Hefner-Alteneck, J. H. v. Trachten, Kunstwerke, und Geräthschaften, vom frühen Mittelalter bis Ende des achtzehnten Jahrhunderts. 5 v. 1879–89. R G709H46

720 colored plates.

Heyden, A. von. Die Tracht der Kulturvölker Europas, von Zeitalter Homers bis zum Beginne des XIX. Jahrhunderts. 1889. G391H61

222 illustrations (wood-cuts).

Higgin, L. Art as Applied to Dress. 1885. 646H63

Æsthetics of dress.

Hints about Men's Dress. By a New York clubman. 1888. 646H66

Principles of selection.

Hooge, Romeyn de. (?) Costumes. n.p., n.d. REF. 391H77

43 copper-plates of costumes of many countries.

Hope, Thomas. Costume of the Ancients. 2 v. New ed. 1841. REF. 391H79

Brief descriptive sketch of Egyptian, Asiatic, Greek, and Roman costume, followed by 321 outline plates.

Hottenroth, F. Trachten, Haus-, Feld-, und Kriegsgeräthschaften der Völker alter und neuer Zeit. 2 v. n.d. G391H83

120 colored plates and numerous woodcuts.

Hughes, Talbot. Dress Design: an account of costume, for artists and dressmakers. 1913. 646H89

Has 35 collotype plates and numerous other illustrations, 900–1870.

Hughes, T. P. Dress. (In his Dict. of Islam. 1895. pp. 92–99.) REF. 297H89

Mohammedan dress. 9 wood-cuts.

Hunt, Mrs. M. (Averil Beaumont.) Our Grandmothers' Gowns. n.d. 391H94

Contains colored plates.

Hutchinson, H. N. and others. Living Races of Mankind. 1902. REF. 572H97

Half-tones of nearly all extant nations, in modern dress.

Iconographic Encyclopædia. 1886. v. 2. REF. 033I17

See "Dress" and "Costume" in Index, and plates 34–38 (80 figures).

Ireland, J. B. Wall-Street to Cashmere: five years in Asia, Africa, and Europe, 1851–56. 1859. 910I65

Colored plate of Arab costume, and wood-cuts of other costumes.

Jacquemin, R. Histoire Générale du Costume Civil, Religieux, et Militaire du IV^{ème} au XII^{ème} Siècle.—Occident (315–1100). Paris, n.d. (?188–.) REF. F391J19

Jeune, Lady. Dress for Motoring: dress for ladies. (In Harmsworth, A. C. and others. Motors and Motor-driving. 1902. pp. 66–71.) 621.4H28

4 cuts of motor costume.

Johnson, John. A Journey from India to England, through Persia, Georgia, Russia, Poland, and Prussia, in the Year 1817. 1818. 915J67

5 colored plates.

Jones, William. Coronation Robes. (In his Crowns and Coronations. 1883. pp. 491–504.) 394J79

Wood-cuts of costumes.

Joyce, T. A. Women of All Nations. 2 vols. 1908. 572J89

25 colored plates and many smaller illustrations of the women of all countries.

Kohl, J. G. Die Völker Europas. 1872. G914K79

8 colored plates.

Köppen, F. von. Armies of Europe, illustrated. 1890. 355K77

20 double-page colored plates and many cuts of uniforms of modern Europe.

Kostüm. (In Brockhaus' Konversations-Lexicon. 14th ed. 1895. v. 10.) REF. G033B86

Historical sketch, with 4 colored plates Bibliography.

Kostüm. (In Meyer's Konversations-Lexicon. 4th ed. 1880. v. 10. pp. 120–21.) REF. G033M61KO

Historical survey. 3 double-page colored plates (41 figures). Bibliography.

— Same. 10th ed. 1905. v. 11. pp. 537–39. v. 20. p. 242.

3 colored plates with smaller figures than those in the 4th ed.

Kretschmer, Albert. Costumes of All Nations, from the earliest times to the 19th century. 1882. REF. 391K92

104 colored plates in general chronological arrangement.

— Die Trachten der Völker, vom Beginn der Geschichte bis zum 19ten Jahrhundert. 1864. REF. G391K92T

Lacy, T. H. Female Costumes, Historical, National, and Dramatic. 1865. REF. 391H152C2

Contains colored plates.

— Male Costume, Historical, National, and Dramatic. 1868. REF. 391L152C1

No text. Contains colored plates.

Lechevallier-Chevignard, G. Costumes Historiques de Femmes du XIV^{ème} au XVIII^{ème} Siècle. 1889. REF. F391L45

Colored plates.

Lipperheide, F. J., Freiherr von. Katalog der Freiherrlich von Lipperheide'schen Kostümbibliothek. 2. v. 1896–1901. RG016L76

603 illustrations from catalogued works, showing costumes of all periods. Half-tones.

Loemyer, J. F. N. (Auguste Wahlen.) Mœurs, Usages, et Costumes de tous les Peuples du Monde.—Océanie. 1843. RF919L82

34 colored plates.

Lord, W. B. The Corset and the Crinoline; a book of modes and costumes, from remote periods to the present time. 1865. 391L11

54 full-page and other engravings.

Louandre, Charles. Les Arts Somptuaires. 1857–58. 3 v. (1 v. text, 2 v. plates.) REF.

Special attention paid to French costume. Richly colored plates of costume, etc., from 5th–17th century MSS.

Le luxe (Paris) Supplement. Ball, Winter, and Summer Costumes for 1893–94. RF391L97

Contains colored plates.

Malerische Studien: eine Reise um die Welt, in 200 farbigen Photographien. n.d. RG910M24

Many of the 200 colored half-tones give the modern costumes of European and Asiatic countries.

Malliot, Joseph. Recherches sur les Costumes . . . des anciens peuples. 3 v. 1809. F391M25

Maréchal, P. S. Costumes Civils Actuels de tous les peuples connus. 4 v. 1788. RF391M32

Mazuy, M. A. Types et Caractères Anciens. 1841. RF390M47

21 colored plates.

Menard, René. Le Vêtement. (In his Vie Privée des Anciens. 1881. v. 2. pp. 227–384.) F913M53

Ancient, Oriental, Greek, and Roman costumes. Nearly 300 outline illustrations.

Merrifield, Mrs. M. P. Dress as a Fine Art; with suggestions on children's dress. With an introd. on head dress by Prof. Fairholt. 1854. 391M56

Outline plates.

Michel, F. F. F. (Antony Real.) Story of the Stick in all Ages and Lands. 1891. 391M62
History of walking sticks. Several plates incidentally showing costume.

Miln, L. J. When We were Strolling Players in the East. 1894. 914.39G35
Costumes of India, China, and Japan. About 20 plates.

Moore, N. H. Lace Book. 746M82
Half-tone plates of lace and lace-trimmed costumes.

Morris, Charles. Home Life in all Lands. 1907. 910M97Ho
" In the World's Tailor-shop," chap. 2; " In the World's Dressing-room," chap. 3. Many half-tones of costume.

Moses, H. Designs of Modern Costume, etc. *ca.* 1815. R391M91
29 plates.

Murray, A. S. Costume. (In Encyc. Brit. 9th ed. 1878.) REF. 032E56
Historical and descriptive, with 52 wood-cuts and bibliography.

National Beauties and their Costumes. n.d. 391N27B
15 photographs of women in various European and Oriental countries.

National Types and Costumes. n.d. 391N27
Photographs of feminine types and costumes of Europe and Asia.

Oliphant, Mrs. M. O. W. Dress. n.d. 646O47
Æsthetics of dress. Several illustrations.

Parmentier, A. Album Historique, Publié sous la Direction de Ernest Lavisse. 4 vols. 1900–1907. REF. F909P25
Each volume has 1500 to 2000 wood-cuts.

Pauquet Frères. Illustrations of English and Foreign Costume, from the 15th Century to the Present Day. 1875. REF. 391P33I
96 colored plates (Europe, Asia, Africa), without text.

Peterson's Magazine. 1856–98. 051P48
Monthly articles on current fashions. Steel and colored plates of current female fashion.

Pickering, C. Races of Man. 1854. 572P59
12 colored plates of savage types.

Pictures of Other Folks at Home. n.d. 914.6P37
Illustrations of typical costumes.

Planché, J. R. Cyclopedia of Costume, from the Commencement of the Christian Era to the Accession of George the Third. 2 v. 1876. REF. 391P69C
Volume 1, dictionary; volume 2, general history of costume in Europe. Many chromo-lithographs, "plain plates" and wood-cuts.

Porter, Sir R. K. Travels in Georgia [Asia], Persia, Armenia, Ancient Babylonia, during the years 1817, 1818, 1819, 1820. 2 vols. 1821. 915P84
Illustrated with portraits, plates, and maps.

Praga, Mrs. Alfred. What to Wear and when to Wear it. 1903. 391P89
Æsthetics of dress. 8 half-tones of head-dress and female costumes.

Prichard, J. C. The Natural History of Man. 1848. 573P947N
50 colored and 5 plain steel engravings, and 97 wood-cuts of native races. 21 of the colored are of American Indians.

— *Same.* 4th ed. 2 vol. 573P947

Quigley, Dorothy. What Dress Makes of Us. 1897. 391Q6
Many outline cuts.

Racinet, A. Costume Historique. 6 v. 1888. REF. F390R12
500 plates (300 colored) of practically every country and period. Bibliography. One of the most complete and accurate works on the subject.

Rhead, G. W. Chats on Costume. 1906. 391R46
Colored frontispiece and 117 wood-cuts and line engravings. Bibliography.

— Modern Practical Design. 1912. 740R46M

— Treatment of Drapery in Art. 1904. 743R46
50 diagrams and line drawings, and 32 half-tone plates.

Ridpath, J. C. Great Races of Mankind. 4 v. 1892. REF. 572R54
See " Costume " and " Dress " in general index. Illustrations include colored " type pictures " and many wood-cuts of many nationalities.

— Universal History. 17 vols. 1896. REF. 909R54U
Practically same material as his " Great Races."

Ritchie, Leitch. Beauty's Costume: female figures in the dresses of all times and nations. 1838. REF. 391R59
12 steel plates with brief descriptive text.

St. John, J. A. Oriental Album. 1848. R916.2S143O
A series of 30 lithographic plates, with a number of wood engravings.

Sangster, William. Umbrellas and their History. 1871. 391S22
Historical sketch, with caricatures.

Seguin, L. G. Picturesque Tour in Picturesque Lands. 1881. REF. 914S45
Nearly 100 wood-cuts of European costumes.

Shoberl, Frederic. World in Miniature. 42 v. 1821–27. REF.
Colored engravings of costumes of all nations. (See under separate countries.)

Simpson, William. Picturesque People: groups from all quarters of the globe. 1876. REF. 915S61
18 colored plates.

— The Seat of War in the East. 2 v. in 1. 1855–56. REF. 947S61
81 lithographs, introducing uniforms of Crimean War.

Skeat, W. W. The Past at our Doors. 1911. 390S62
" The Story of our Dress." pp. 50–122 Illustrated.

Spalart, Robert von. Versuch über das Kostum der vorzüglichsten Völker des Alterthums. 3 v. 1796–98. RG391S73
Contains colored plates.

Steele, F. M. Beauty of Form and Grace of Vesture. 1892. 613.7S81
Æsthetics of dress.

Sturgis, Russell. Costume. (In Universal Cyclopædia. 1900. v. 3. pp. 209–12.) R031U58
Historical.

Traphagen, Ethel. Costume Design and Illustration. With outline of historic costume. Illustrated.

Un Siècle de Modes Féminines. 1794–1894. Quatre cents toilettes reproduites en couleurs d'après des documents authentiques. 1896. 391S57

Uzanne, L. O. The Sunshade, the Glove, the Muff. 1883. 391U99S
Historical. Numerous photogravures.

Vachon, Marius. La Femme dans l'Art. 1893. REF. F759V11
400 wood-cuts, from paintings and sculptures, of women from early Egypt to the present time.

Vecellio, C. Costumes Anciens et Modernes. 2 v. 1860. RF391V41
513 illustrations of all types of people. Text in Italian and French.

Vollständige Völkergallerie in getreuen Abbildungen aller Nationen. Vols. 1, 3. 1830–39. G910V92
Colored illustrations of people in various countries of Europe, Asia, and Africa.

Wagner, L. Manners, Customs, and Observances. 1895. REF. 390W13
Scattered notes on peculiarities of costume. See Index.

Walker, Isaac. Dress: as It has Been, Is, and Will Be. 1885. 391W17
General discussion. A few wood-cuts.

Ward, Mrs. E. S. Phelps. What to Wear. 1873. 613W25
No illustrations.

Webb, W. M. Heritage of Dress; being notes on the history and evolution of clothes. Illustrated. 1908. 391W36

Weise & Co. 100 historische Kostüm- and Volkstrachten-Bilder. n.d. R391W42
Colored plates, no text.

Weiss, Hermann. Kostümkunde; Geschichte der Tracht und des Geräths. 3 v. in 4. 1872–1883. G391W42

I. Die Völker des Alterthums. 2e. Auflage. 1881.
454 wood-cuts and 8 chromolithographic plates.

II. Das Mittelalter, vom 4. bis zum 14. Jahrhundert. 2e. Auflage. 1883.
367 wood-cuts and 8 chromolithographic plates.

III. Vom 14ten Jahrhundert bis auf die Gegenwart. 2 pts. 1872.
418 wood-cuts (900 figures).

Whitcomb, Merrick. History of Modern Europe. 1903. 940W58
Several illustrations of costume.

Whole Art of Dress. 1830. 391W62
Engraved illustrations of hats, boots, neckwear, etc.

Willemin, N. X. Choix de Costumes Civils et Militaires des Peuples de l'Antiquité. 2 v. 1802. RF913W69
180 engraved plates.

Woolson, A. G. Dress-reform. Lectures on dress as it affects the health of women. 1874. 613W91
A few wood-cuts.

Young, J. R. Around the World with Gen. Grant. 2 v. 1879. 910Y73
Many wood-cuts of costumes.

Zogbaum, R. F. Horse, Foot, and Dragoons. 1888. 355Z85
Wood-cuts of uniforms of France, Great Britain, Germany, and the United States.

Zur Geschichte der Kostüme; nach Zeichnungen von Wilhelm Diez [and others.] Herausg. und verlegt von Braun & Schneider. n.d. (Münchener Bilderbogen.) REF. G391Z96
119 colored plates (Nos. 296–1212, not consecutive), showing costumes of Europe and Asia, 4th to 19th centuries. No index or systematic arrangement.

ABYSSINIA

Hallé, Clifford. To Menelek in a Motor-car. 1913. 916.3H18
72 illustrations from photographs.

Skinner, R. R. Abyssinia of To-day. 1906. 916.3S62
Abyssinian costume, pp. 126–30, 135. 15 half-tone plates.

Vivian, Herbert. Abyssinia. 1901. 916.3V85
80 illustrations.

Afghanistan

Bouillane de Lacoste, Major de. Around Afghanistan. 1909. 915.8B76
80 illustrations, many of them showing costume.

Egerton, M. M., Countess of Wilton. Toilette in Afghanistan. (In her Book of Costume. 1847. pp. 449–56.) Ref. 391W75
7 wood-cuts.

Hamilton, Angus. Afghanistan. 1906. 915.8H21
Costume in Kabul, pp. 380–84. Several half-tone plates of costume.

Africa

Adolf Friedrich, Duke of Mecklenburg-Schwerin. From the Congo to the Niger and the Nile. 2 v. 1913. 916A23

Angas, G. F. Kafirs Illustrated. Also portraits of other races inhabiting South Africa. 1849. Ref. 916.8A58
Scattered references on costume. 30 colored plates and 11 wood-cuts.

Ferrario, Giulio. Afrique. (In his Costume. 1815–29. Afrique. v. 1–2. [v. 5–6.]) Ref. F391F37
Colored copperplates of ancient and modern costume.

Hall, R. N. Great Zimbabwe, Mashonaland, Rhodesia. 1905. 916.8H17
Several half-tones of natives.

Johnston, Sir Harry. Liberia. 2 v. 1906. 966J22
"Clothing," v. 2, pp. 954–70. Several colored plates and numerous half-tones of natives.

Kidd, Dudley. Essential Kafir. 1904. 916.8K46
19 half-tone plates of costumes.

— Savage Childhood: a story of Kafir children. 1906. 572K46
32 half-tone plates of children.

Landor, A. H. Savage-. Across Wildest Africa. 2 v. 1907. 916.6L26
See "Costumes" in Index. Many half-tone plates of African and Moorish dress.

Lloyd, A. B. Uganda to Khartoum: life and adventures on the upper Nile. 2d ed. 1907. 916.7L79
Dress of the Gangs, pp. 173–77. Over 30 illustrations of costume.

Mackintosh, C. W. Coillard of the Zambesi. 1907. BC679M
About 25 half-tones of Zambesi natives.

Neufeld, Charles. Prisoner of the Khalcefa. 1899. 916.2N48
25 half-tone plates of Soudanese Arab dress.

Powell, R. S. S. Baden-. Natives of British East Africa. (In his Sketches in Mafeking and East Africa. 1907. pp. 140–46.) R916P88
Numerous sketches and wash-drawings of natives of South and East Africa.

Shoberl, Frederic. World in Miniature: Africa. 4 v. (Vol. I missing.) n. d. Ref. 916S55
45 colored engravings of Moors and Negroes.

Sladen, Douglas. Carthage and Tunis. 2 v. 1906. 916.1S63
Numerous half-tones and one colored plate of costumes of Tunis.

Stow, G. W. Native Races of South Africa. 1905. 572S89
See "Clothing" in index.

Tully, Richard. Narrative of a Ten Years' Residence at Tripoli in Africa. Also, An Account of the Domestic Manners of the Moors, Arabs, and Turks. 2d ed. 1817. *916.1J92
6 of the 8 colored plates show costume.

Vollständige Völkergallerie. Erster Band, zweite Abtheilung.—Afrika. 1830. G910V92 (Vol. 1.)
Colored illustrations.

Werner, A. Natives of British Central Africa. 1906. 572W49
Dress of children, pp. 105–06. Most of the 32 half-tone plates show costume.

Albania. *See* Balkan States

Algeria

Ayer, Emma B. A Motor Flight through Algeria and Tunisia. 1911. 916A97
Illustrated from photographs. Costumes of Arabs, of Arab women, and of dragomans described.

Berbrugger, M. Algérie; historique, pittoresque, et monumentale. 3 v. 1843. RF965B48
Lithographs and wood-cuts of natives and French soldiers. See also v. 1, pp. 13–15 (Moorish women), and v. 3, pt. 5 (Algerian races).

Leeder, S. H. The Desert Gateway. 1910. 916.5L48
16 plates, from photographs.

Nesbitt, F. E. Algeria and Tunis. 1906. 916.5N45
70 colored illustrations.

Simpson, M. H. Hilton-. Algiers and Beyond. 1906. 916.5S61
9 half-tone plates of costume.

Wilkin, Anthony. Among the Berbers of Algeria. n.d. 916.5W68

See also Arab Costume *and* Africa

ARAB COSTUME

Burckhardt, J. L. Dress of the Bedouins. (In his Notes on the Bedouins and Wahabys. 1831. v. 1. pp. 230–35.) 915.3B94N

Bury, G. Wyman. The Land of Uz. 1911. 915.3B975

Egerton, M. M., Countess of Wilton. Toilette in Palestine and Syria. (In her Book of Costume. 1847. pp. 476–82.) REF. 391W75
3 wood-cuts.

Ferrario, Giulio. Costumes Barbaresques. (In his Costume. 1815–29. Afrique. v. 1. [v. 5.] pp. 354–417.) REF. F391F37
6 colored copperplates of Arabs of Barbary States.

Ireland, J. B. From Wall Street to Cashmere. 1859. 910I65
Colored frontispiece of Arab costume.

Lane, E. W. Arabian Society in the Middle Ages. 1883. 915.3L26
Dress, pp. 116–18, 157.

Levati, Ambrogio. Arabes. (In Ferrario, G. Costume. 1817. Asie. v. 3. [v. 3.] pp. 173–261.) REF. 391F37
8 colored copperplates of Arab costume.

Neufeld, Charles. Prisoner of the Khaleefa. 1899. 916.2N48
25 half-tone plates of Soudanese Arab dress.

Ruete, Emily. Memoirs of an Arabian Princess; tr. by Lionel Strachey. 1907. BR921S
Female fashions of Zanzibar, pp. 85–91. 6 half-tone plates of Zanzibar Arabs.

Sladen, Douglas. Carthage and Tunis. 2 v. 1906. 916.1S63
Several plates of Bedouins.

See also AFRICA, EGYPT, TURKISH EMPIRE

ARMENIA. *See* TURKISH EMPIRE

ARMOR AND WEAPONS

Brett, Edwin J. Pictorial and Descriptive Record of the Origin and Development of Arms and Armor. 1894. R399B84

Calvert, A. F. Spanish Arms and Armor. 1907. 399C16
386 illustrations.

Davies, A. C. Fox-. Art of Heraldry; an Encyclopædia of Armory. 1904. REF. 929.2D25A
Plates (some colored) and cuts of armor.

Demmin, Auguste. Illustrated History of Arms and Armor. 1877. (Bell's artists' library.) 399D38
Nearly 2000 outline illustrations.

Druitt, H. Manual of Costume as Illustrated by Monumental Brasses. 1906. 391D79
110 illustrations (half-tone) of English armor and dress of the 14th and 15th centuries.

Eccleston, James. Introduction to English Antiquities. 1847. 913E17
See "Armor" in Index. Outline cuts of armor to about 1660.

Ffoulkes, Chas. Armor and Weapons. 1909. 399F43
52 figures and 11 plates.

— The Armorer and his Craft, from the 11th to the 16th Century. 1912. R399F43A
69 diagrams and 32 plates.

— Inventory and Survey of the Armories of the Tower of London. 2 v. 1916. R399L84

Gardner, J. S. Armor in England, from the Earliest Times to the 17th Century. 1898. 399G22
16 colored plates and more than 80 other illustrations.

— Foreign Armor in England. 1898. 759S84
8 colored plates and 44 illustrations in the text.

Gosse, P. H. Assyria. 1852. 913G678
"War," pp. 203–397. Cuts of Assyrian armor and military dress.

Hewitt, John. Ancient Armor and Weapons in Europe, to the End of the 13th Century. 3 v. 1855. 399H61
Illustrations from contemporary monuments.

Hodgetts, J. F. The English in the Middle Ages, from the Norman Usurpation to the Stuarts. 1885. 914.2H68
"Armor," pp. 111–43.

Lacombe, P. Arms and Armor in Antiquity and the Middle Ages, 1869. 399L14
— *Same.* 1870.

Lacroix, Paul. Arms and Armor. (In his Arts in the Middle Ages. n.d. pp. 75–105.) REF. 970L14
Colored plate and wood-cuts.

Macklin, H. W. Brasses of England. 1907. 739M15B
Wood-cuts and descriptions of armor, 1277–1625.

— Monumental Brasses. 1905. 739M15
"Armor," 13th–17th centuries. Wood-cuts from rubbings.

Michaud, J. F. History of the Crusades. 2 v. n.d. REF. 940M62H
100 plates by Gustave Doré.

Saxon, Mrs. A. L. Belt and Spur: stories of the knights of the Middle Ages. 1883. 940S27
16 colored illustrations from contemporary MSS.

Scott, Sir J. S. D. British Army. 3 v. 1868–1880. 355S42
"Body armor," v. 1, pp. 192–222. Many plates, with notes.

Seymour, T. D. Homeric Arms. (In his Life in the Homeric Age. 1907. pp. 629–82.) 913S52
13 cuts of arms and armor.

Stuyvesant, R. Collection of Arms and Armor of Rutherford Stuyvesant, 1643–1909. 1914. R399S93
50 plates.

Trumble, Alfred. Sword and Scimetar: the Romance of the Crusades. 1886. 940T86
The illustrations, by Doré, show costumes of the Crusaders. More plates in Michaud, "History of the Crusades."

Viollet-Le-Duc, E. E. Military Architecture. 1879. 623V79
Many wood-cuts of fortifications and weapons of the Roman and mediæval periods.

See also the entries under GENERAL WORKS

ASIATIC ISLANDS. *See* MALAYSIA, PHILIPPINE ISLANDS

ASSYRIA

Ferrario, Giulio, and others. Costumes des Assyriens, des Babyloniens. (In his Costume. 1817. Asie. v. 3 [v. 3]. pp. 351–81.) REF. I391F37
Colored copperplate of Assyrian costume.

Gosse, P. H. Assyria. 1852. 913G678
"Costume," pp. 437–87. 20 cuts. Military costume, pp. 203–397.

Layard, A. H. Nineveh and its Remains. 1852. 913L42
Dress, pp. 248–63. A few wood-cuts show costume.

Maspero, G. Life in Ancient Assyria. (In his Life in Ancient Egypt and Assyria. 1892. pp. 194–376.) 913M41
Cuts of costume from Assyrian antiquities.

AUSTRALIA

Lumholtz, Carl. Among Cannibals in Australia, and the Aborigines of Queensland. 1889. 919.4L95
See "Costume" in index. Wood-cuts of aboriginal costume.

Spencer, W. B. Native Tribes of Central Australia. 1899. 572S74N
"Clothing, weapons, implements, decorative art," pp. 567–655. Many half-tones and wood-cuts of native costumes.

— Northern Tribes of Central Australia. 1904. 572S74
"Clothing and ornament," pp. 683–95. Half-tones and cuts of dress.

Thomas, N. W. Natives of Australia. 1906. (Native races of the British Empire.) 572T45N
"Dress," pp. 63–69. Half-tone plates.

AUSTRIA-HUNGARY

An Accurate and Impartial Narrative of the War, . . . Comprising the Campaigns of 1793, 1794, and 1795. 1796. 821A172
Has 2 colored plates of Hungarian foot-soldiers.

Alexander, William. Picturesque Representations of the Dress and Manners of the Austrians. n.d. REF. 391A37P
50 colored engravings, with descriptive text.

Bertrand de Moleville, A. F. Costume of the Hereditary States of the House of Austria. 1804. R391B55
50 colored engravings.

Boner, Charles. Transylvania; its Products and its People. 1865. 914.39B71
See "Costume" in Index. 2 plates (1 colored) and 3 cuts of costume.

Colquhoun, A. R. Whirlpool of Europe; Austria-Hungary and the Hapsburgs. 1907. 943.6C72
About 40 half-tone plates of costume, especially peasant costume.

Egerton, M. M., Countess of Wilton. Toilette in Hungary. (In her Book of Costume. 1847. pp. 355–59.) REF. 391W75
2 wood-cuts.

Eighty Club. Hungary: its people, places, and politics. 1907. 914.39F34
8 half-tone plates of national costume, peasant and official.

Gerard, E. The Land beyond the Forest: facts, figures, and fancies from Transylvania. 2 v. 1888. 914.39G35
See "Contents" of each volume. 6 photogravures and 15 wood-cuts of costume.

Grohman, W. A. Baillie. The Land in the Mountains: past and present of Tyrol. 1907. 943.7G87
A few half-tone plates of costume.

Hering, G. E. Sketches on the Danube, in Hungary and Transylvania. 1838. R914.39H53
Lithographic illustrations, from drawings by the author. No text.

Illustrirte Geschichte der K. K. Oesterreichischen Armee. 2 v. 1888. G355I29
62 colored plates.

Köppen, F. von. Austria-Hungary. (In his Armies of Europe, illustrated. 1890. pp. 36–51.) 355K77
2 double colored plates (12 illustrations, including 1 of naval uniforms) and 4 text illustrations of Austrian uniforms.

Kuhn, Gen. von. Austro-Hungarian Army. (In Armies of To-day. 1893. pp. 260–310.) 355M57
13 cuts of uniforms.

Mitton, G. E. Austria. 1914. 914.36M68
Colored plates.

Rossi, Francesco. Costume Ancien et Moderne des Hongrois. (In Ferrario, G. Costume. 1827. Europe. v. 6 [v. 17].) REF. 391F37
6 colored copperplates of Hungarian costumes, from Attila to peasants of 1825. Plates 3 and 4 show military uniforms.

Serres, P. M. T. de. L'Autriche. 6 v. 1821. F914.36S48
48 engravings, representing more than 105 different characters.

Shoberl, Frederic. World in Miniature. Austria. 2 v. n.d. REF. 914.36S55
32 colored engravings.

Smith, F. B. Budapest; the city of the Magyars. 1903. 914.39S64
Colored plate and about 50 half-tone illustrations of Hungarian costumes.

Trollope, Frances. Vienna and the Austrians. 2 v. 1838. 914.36T84
7 plates of costume.

Uniforms of the Six Great Powers of Europe. (In Standard Dictionary. Sup. 1903. p. 2187.) REF. 423F98Su
Section of colored plates, showing 14 Austrian uniforms.

Waring, G. E. Tyrol and the Spirit of the Alps. 1880. 914.37W27
13 wood-cuts of costume.

AZTEC COSTUME. *See* INDIANS OF NORTH AMERICA

BALKAN STATES

Asboth, J. de. Official Tour through Bosnia and Herzegovina. 1890. 914.39A73
16 wood-cuts. Occasional references to costume.

Brailsford, H. N. Macedonia: its races and their future. 1906. 914.96B814
Several half-tone plates of costume.

De Windt, Harry. Through Savage Europe. 1907. 914.97D52
About 30 illustrations of costume.

Durham, M. E. Burden of the Balkans. 1905. 949.6D96
12 illustrations of costumes of Albania and Montenegro.

— Through the Lands of the Serb. 1904. 914.97D96
Illustrations of costumes of Albania, Montenegro, Servia.

Evans, A. J. Through Bosnia and the Herzegovina on Foot. 2d ed. 1877. 914.39E92
Numerous wood-cuts and scattered references on dress.

Fox, Frank. Bulgaria. 1915. 949.7F79
25 colored pictures of costume.

Fraser, J. F. Pictures from the Balkans. 1906. 914.96F84
Colored frontispiece and 40 full-page illustrations from photographs.

Henderson, P. E. A British Officer in the Balkans. 1909. 914.36H49

Herbert, W. von. By-paths in the Balkans. 1906. 914.96H53
" Costumes and customs," pp. 133–46.

Hering, George. Sketches on the Danube, in Hungary and Transylvania. 1838. R914.39H53
Lithographic illustrations from drawings by the author. No text.

Holbach, M. M. Bosnia and Herzegovina. 1909. 914.39H72
Photographs of costume.

Hutchinson, F. K. Motoring in the Balkans. 1909. 914.36H97
Numerous illustrations of dress, reproduced from photographs.

Jackson, F. H. The Shores of the Adriatic. The Austrian side: the Küstenlande, Istria, and Dalmatia. 1908. 914.37J12
32 half-tone plates, from photographs; many line-drawings. Consult Index under " costume."

Köppen, F. von. Turkey and the States of the Balkan Peninsula. (In his Armies of Europe, illustrated. 1890. pp. 73–78.) 355K77
Colored plates of uniforms of Servia (5 figures); Bulgaria (4 figures); Roumania (16 figures, 82 text illustrations).

Moore, Frederick. The Balkan Trail. 1906. 914.96M82

Observer in the Near East. 1907. 949.7O14
About 30 plates of Balkan costumes.

Shoberl, Frederic. World in Miniature: Illyria and Dalmatia, and the adjacent countries. 2 v. 1827. REF. 914.37S55
32 colored engravings of Balkan costumes.

Singleton, Esther. Turkey and the Balkan States, as described by great writers. 1908. 949.6S61
40 half-tone plates, Bulgarians, Servians, Croatians, Albanians, etc.

Stratilesco, Tereza. From Carpathian to Pindus: pictures of Roumanian country life. 1906. 949.8S89
"Costumes," pp. 112-17. Most of the 63 half-tone plates show costume.

Wace, A. J. B. The Nomads of the Balkans. 1914. 914.96W11
Chapter IV: "The Costumes of Samarina."

Wyon, Reginald. The Balkans from Within. 1904. 914.97W99

See also TURKISH EMPIRE

BEDOUIN COSTUME. *See* ARAB COSTUME, EGYPT, TURKISH EMPIRE

BELGIUM

Anderson, Mrs. Larz. The Spell of Belgium. 1915. 914.93A54
Colored plates.

Boulger, D. C. Belgian Life in Town and Country. 1904. 914.93B76
4 half-tones of costume.

Edwards, G. W. Some Old Flemish Towns. 1911. 914.93E26
Colored illustrations, and others.

Holland, Clive. The Belgians at Home. 1911. 914.93H73
Colored illustrations, and others.

Köppen, F. von. Holland and Belgium. (In his Armies of Europe. 1890. pp. 70–72.) 355K77
Colored plate (9 figures) and 2 text illustrations of Belgian uniforms.

Omond, G. W. Belgium. 1908. 949.3O56B
Colored illustrations.

— Bruges and West Flanders. Painted by Amédée Forestier. 1906. 914.93O56
13 colored plates of Flemish costume.

Shoberl, Frederic. World in Miniature. The Netherlands. n.d. REF. 914.92S55
18 colored engravings of Dutch and Belgian costume.

BOHEMIA. *See* AUSTRIA-HUNGARY

BOSNIA. *See* BALKAN STATES

BRIDAL COSTUME

Aria, Mrs. E. Of ceremonial and bridal dress. (In her Costume. 1906. pp. 211–24.) 391A69

Hutchinson, H. N. Marriage Customs in Many Lands. 1897. 392H97
Cuts of bridal and other wedding costumes.

Milne, Mrs. L. J. Wooings and Weddings. 1900. 392M65

BRITTANY. *See* FRANCE

BROOKLYN

Vanderbilt, G. L. Dress of Flatbush. (In her Social history of Flatbush. 1881. pp. 127–48.) 974.72V22

BULGARIA. *See* BALKAN STATES

BURMA. *See* INDIA

CANADA

Campbell, W. W. Canada. 1907. 917.1C19
Colored plates.

Hind, H. Y. Explorations in the Interior of Labrador. 2 v. 1863. 917.19H66
Chromo-lithographs and wood-cuts of trappers and Indians.

— Narrative of the Canadian Red River Exploring Expedition of 1857 and of the Assiniboine and Saskatchewan Exploring Expedition of 1858. 2 v. 1860. 917.1H66
Chromo-lithographs and wood-cuts of Canadian Indians and their costume. (v. 2).

CARICATURES AND CARICATURISTS

Under this heading will be found such works as are related to the general subject of Costume

Arnoux, C. A. d' (Bertall, pseud). La Comédie de Notre Temps. La civilité—les habitudes—les mœurs—les coutumes—les manières—et les manies de notre époque. 2d ed. 2 vols. 1874. REF. 741A76
Pencil and pen studies by Bertall.

Boyd, A. S. Glasgow Men and Women, Their Children, and Some Strangers within their Gates. 1905. REF. 741B78
A selection from the sketches of Twym.

Brinton, S. The Eighteenth Century in English Caricature. 1904. 741B85
16 illustrations by Bunbury, Hogarth, Gillray, and Rowlandson. 2 colored prints.

Carleton, G. W. Our Artist in Cuba. 1865. 741C28
Leaves from the sketch-book of a traveller during the winter of 1864–5. 50 drawings on wood.

— Our Artist in Peru. 1866. 741C28O
Leaves from the sketch-book of a traveller during the winter of 1865–6. 50 drawings on wood.

Cary, E. L. Honoré Daumier. A collection of his social and political caricatures, together with an introductory essay on his art. 1907. 741C33
76 full-page illustrations, depicting types in France about the year 1830.

Chesson, W. H. George Cruikshank. n.d. BC955C
55 illustrations from his drawings, in the order of their date of publication.

Cruikshank, G. Bachelor's own Book; or, the Progress of Mr. Lambkin (Gent.) in the pursuit of pleasure and amusement, and also in search of health and happiness. 1844. 741C955B

— George Cruikshank's Omnibus. Ed. by Laman Blanchard, Esq. 1869. 820.8C95
Illustrated with 100 engravings on steel and wood.

— Cruikshank's Water Colors. With an introduction by Joseph Grego. 1903. 741C955
68 illustrations in color, illustrating Dickens' "Oliver Twist," Ainsworth's "The Miser's Daughter," Maxwell's "History of the Irish Rebellion in 1798," and Emmett's "Insurrection in 1803."

Currier and Ives. Caricatures Pertaining to the Civil War; reproduced from a private collection of originals. 1892. REF. 741C97

Doré, P. G. Two Hundred Sketches, Humorous and Grotesque. 1867. REF. 741D69
86 pages, containing caricatures, chiefly of the French and English.

Du Maurier, G. Pictures of English Society, from "Punch." 1884. 827D88P
41 illustrations of English society.

— Social Pictorial Satire: reminiscences and appreciations of English illustrators of the past generation. 1898. 741D88S
23 illustrations.

Everitt, G. English Caricaturists and Graphic Humorists of the 19th Century: how they illustrated and interpreted their times. 1893. 741E93
Many wood-cuts.

Furniss, H. Confessions of a Caricaturist. 2 vols. 1902. BF989
Autobiography of Harry Furniss, with many illustrations from his sketches of English life.

— Harry Furniss at Home. Written and illustrated by himself. 1904. BF989H

Furniss, H. Pen and Pencil in Parliament. 1897. 741F98
Illustrated by the author.

Gillray, James. Works of James Gillray, the Caricaturist, with the Story of his Life and Times. Edited by Thomas Wright. n.d. REF. 741G48

Grego, Joseph. Rowlandson, the Caricaturist. A selection from his works, and a sketch of his life. 2 vols. 1880. REF. 741G81R
400 illustrations. Wood-cuts. Political and social caricatures of his period.

Hammerton, J. A. Humorists of the Pencil. 1905. 741H22
86 illustrations by the leading humorous artists of the day.

Jerrold, Blanchard. Life of George Cruikshank, in two epochs. 2 vols. 1882. BC955J
Numerous illustrations.

Kay, John. A Series of Original Portraits and Caricature Etchings. With biographical sketches and illustrative anecdotes. 2 vols. 1877. REF. 741K23S
361 portraits, drawn and engraved by John Kay during the latter part of the 18th century.

Parton, James. Caricature and Other Comic Art in all Times and Many Lands. 1877. 741P27
203 illustrations in caricature from the time of the Romans to the present day.

Paston, George. Social Caricature in the Eighteenth Century. 1905. REF. 741P29
Over 200 illustrations.

Stephens, F. G. Memoir of George Cruikshank. 1891. BC955S
44 illustrations from his drawings. Frontispiece portrait.

Thackeray, W. M. On the Genius of George Cruikshank. Reprinted verbatim from "The Westminster Review." 1884. BC955T
With upwards of 40 illustrations, including all the original wood-cuts.

CARTHAGE. *See* AFRICA

CENTRAL AMERICA

Davis, R. H. Three Gringos in Venezuela and Central America. 1896. 918.7D26
3 plates of costume.

Putnam, G. P. The Southland of North America. 1913. 917.28P99
Illustrations from photographs.

CENTRAL ASIA

Hedin, S. A. Scientific Results of a Journey in Central Asia, 1899–1902. 6 vols. 1904–07. REF. 508H45
Vol. VI, Part III, has many illustrations of racial types from western and central Asia.

Ceylon

Campbell, James. Excursions, Adventures, and Field-sports in Ceylon. 2 v. 1843. 915.4C188
Dress, v. 1, pp. 405–07. 8 colored plates of natives, and 7 other plates of costume.

Cave, H. W. The Book of Ceylon. 1908. 915.4C37B
Illustrations from photographs.

— Golden Tips: a description of Ceylon and its great tea industry. 1900. 915.4C37G
See "Costume" in Index. Several half-tone plates of costume.

Corner, Caroline. Ceylon. 1908. 915.4C81

See also India

Children

Auker, A., and others. Child-life in Pictures. 1876. Ref. 759A61
Heliotypes of paintings, from Correggio to late 18th century.

Boughton, G. H. Sketching Rambles in Holland. 1885. 914.92B75
Includes several wood-cuts of Dutch children.

Bryson, Mrs. M. I. Child Life in China. 1900. 915.1B91
8 illustrations of Chinese dress.

Earle, A. M. Child Life in Colonial Days. 1899. 390E12
"Children's dress," pp. 34–62. Half-tone illustrations from photographs.

Greenaway, Kate. (Various Illustrated Children's Books.)

Kidd, Dudley. Savage Childhood. 1906. 572K46
32 half-tone plates of Kafir children.

Marston, A. W. Children of India. n.d. 915.4M37
Several wood-cuts of children.

Menpes, Dorothy. World's Children. 1903. 390M54
100 colored plates, by Mortimer Menpes.

Merrifield, Mrs. M. P. Dress as a Fine Art; with suggestions on children's dress. 1854. 391M56

Miln, Louise. Little Folk of Many Lands. 1899. 910M65
Numerous references in text. About 50 half-tone plates of children.

Peary, R. E. Northward over the Great Ice. 2 v. 1898. 919.8P362
Includes several illustrations of Eskimo children.

Schwatka, Frederick. Children of the Cold. 1899. 919.8S41C
"How their clothes are made," pp. 171–74. Half-tone and wood-cut plates of Eskimo children.

Spielman, M. H. Kate Greenaway. 1905. BG798S
53 colored plates and many sketches in black and white; nearly all of children.

Wright, H. M. Handbook of the Philippines. 1907. 919.1W94
Includes several half-tone plates of Filipino children.

Chile

Schmidtmeyer, Peter. Travels into Chile, in the Years 1820 and 1821. 1824. Ref. 914S45
30 plates (11 colored) of Spanish and Indian costumes of Chile.

China

Alexander, William. Picturesque Representations of the Dress and Manners of the Chinese. n.d. Ref. 391A37
50 colored engravings, with descriptive text.

Breton de la Martinière, J. B. J. China: its costume, arts, manufactures, etc. 4 v. in 2. 1824. Ref. 915.1B84
About 80 colored engravings of costumes of China, Tartary, and Thibet.

Browne, G. W. China. (In his New America and the Far East. 1907. v. 4–5.) 910B882
13 plates (3 colored) and numerous cuts of costume.

Bryson, Mrs. M. I. Child Life in China. 1900. 915.1B91
Several illustrations of costume.

Carruthers, A. D. M. Unknown Mongolia. 2 v. 915.1C31

China in Miniature. Containing illustrations of the manners, customs, character, and costumes of the people of that empire. 1833. 915.1C539
16 colored engravings.

Chitty, J. R. Things Seen in China. 1909. 915.1C543
50 half-tone illustrations.

Doolittle, Justus. Social Life of the Chinese. 2 v. 1865. 915.1D69
150 illustrations, wood-cuts, many showing costume.

Egerton, M. M., Countess of Wilton. Toilette in China. (In her Book of Costume. 1847. pp. 457–64.) Ref. 391W75
6 wood-cuts.

Eyries, J. B. B. La Chine: ou Costumes, mœurs, et usages des Chinois. (In his L'Angleterre. n.d.) Ref. F391E98
Illustrated by colored plates.

Ferrario, Giulio. Costume Ancien et Moderne des Chinois. (In his Costume. 1815. Asie. v. 1. [v. 1.] pp. 37–366.) REF. 391F37
Over 20 colored copperplates of costumes of China and Formosa.

Hardy, E. J. John Chinaman at Home. 1905. 915.1H26
7 plates (half-tones) of costume, pp. 91, 130–37.

Hawks, F. L. Narrative of the Expedition of an American Squadron to the China Seas and Japan, 1852, 1853, and 1854, under Commodore M. C. Perry. v. 1. 1856. REF. 915.2U58
Lithographs and wood-cuts of Chinese and Japanese costume.

Kemp, E. G. The Face of China. 1909. 915.1K32
A few colored plates.

Little, Mrs. Archibald. Round about My Peking Garden. 2d ed. 1905. 915.1L77R
"Official and rank distinctions," pp. 60–72. Several half-tones and one colored plate of costume.

McNabb, R. L. Women of the Middle Kingdom. 1903. 915.1M16
"Dress," etc., pp. 25–33. 10 of the 18 half-tones show costume.

Martin, W. H. P. Awakening of China. 1907. 951M38A
Several plates of costume.

Mason, G. H. Costume of China; illustrated by sixty engravings [colored], with explanations in English and French. 1804. REF. 391M39
Contains colored plates.

Menpes, Mortimer. China. 1909. 915.1B63
Colored illustrations in addition to 64 facsimile reproductions in black-and-white.

Milne, Mrs. Leslie. The Shans at Home. 1910. 915.9M65
Many photographs.

Norman, Henry. Peoples and Politics of the Far East. 1895. 915N54
Half-tone cuts of Chinese dress.

— *Same.* 1904.

Penfield, F. C. East of Suez. (Ceylon, India, China, and Japan.) 1906. 915P39
Several plates of Chinese costume.

Ralph, Julian. Alone in China. 1898. 915.1R16
Several of the illustrations show costume.

Shoberl, Frederic. World in Miniature. China. 2 v. 1827. REF. 915.1S559C
30 colored engravings, with descriptive text.

Thomson, John. Illustrations of China and its People. 1873. REF. 915.1T481
200 photographs, with descriptive letter-press.

See also JAPAN

COLONIAL COSTUME. *See* UNITED STATES

COREA. *See* KOREA

CORSICA. *See* FRANCE

COSTUME (IN POETRY)

Fairholt, F. W. Satirical Songs and Poems on Costume, from the 13th to the 19th Century. (Percy Society. Early English poetry. 1840–52. v. 27.) * 820.8P43

CUBA

Browne, G. W. Cuba. (In his New America and the Far East. v. 6. 1907.) 910B882
3 plates and several cuts of costume.

Olivares, José de, and others. Cuba. (In Bryan, W. S. Our Islands and Their People. 1899. v. 1. pp. 9–256.) REF. 917.29B91
Half-tone and colored illustrations, showing costume.

DENMARK

Belin. Prime du Journal les Modes Parisiennes. Costumes de Suède, Norvége, Danemark, Hollande, et Allemagne. n.d. RF391B43
No text.

Butlin, F. M. Among the Danes. 1909. 914.8B98
Illustrations in color and in monotone.

Colored Costume Plates. A series of 19 fine and characteristic illustrations of the costumes of Denmark. ?1810. R391C71
Each plate has a short description in Danish and German.

Egerton, M. M., Countess of Wilton. Toilette in Denmark. (In her Book of Costume. 1847. pp. 352–54.) REF. 391W75
2 wood-cuts.

European Delineator. Containing brief but interesting descriptions of Russia, Sweden, Denmark, Norway, etc. 1815. R914E89D

Köppen, F. von. Denmark. (In his Armies of Europe. 1890. pp. 59–60.) 355K77
Colored plate (8 figures) and 2 text illustrations of uniforms.

Meyrick, S. R. Costume of the Original Inhabitants of the British Islands. 1821. REF. 391M61
Includes colored plate of 2 ancient Danish costumes.

DUTCH COSTUME. *See* NETHERLANDS

EGYPT

Clark, E. L. Daleth; or, The Homestead of the Nations. 1864. 916.2C59

Reproductions (some colored) of ancient Egyptian art, showing costume.

Curtis, W. E. Egypt. (In his Egypt, Burma, and British Malaysia. 1905. pp. 11–222.) 910C98

8 half-tone plates of modern Arab, Bedouin, and Egyptian costume.

Davis, R. H. Cairo [and] the Englishmen in Egypt. (In his Rulers of the Mediterranean. 1894. pp. 102–77.) 910D26R

Notes on costume and 10 plates and cuts of modern Egyptian dress and uniforms.

Ferrario, Giulio, and others. Egypte Ancienne et Moderne. (In his Costume. 1815–29. Afrique. v. 1. pp. 26–247.) REF. F391F37

Colored copperplates of ancient and modern Egyptian costumes.

Hope, Thomas. Costume of the Egyptians. (In his Costume of the Ancients. 1841. v. 1. pp. 1–9. pl. 1–11.) REF. 391H79

Outline illustrations of male and female costume.

Kelly, R. T. Egypt. 1902. 916.2K29

7 plates of costume.

Lane, E. W. Account of the Manners and Customs of the Modern Egyptians. From the 3d ed. 3 v. in 1. 1846. 916.2L26Ac

Personal characteristics and dress, pp. 49–80. Female ornaments, pp. 211–28. Many wood-cuts.

— *Same.* 5th ed. 2 v. 1871. 916.2L26A2

Personal characteristics, v. 1, pp. 31–64. Female ornaments, v. 2, pp. 312–24. Same cuts as earlier edition.

Maspero, G. Life in Ancient Egypt and Assyria. 1892. 913M41

Outline cuts from Egyptian monuments.

Mayer, Luigi. Views in Egypt. 1801. R916.2M46

48 colored plates.

Petrie, W. M. F. Arts and Crafts of Ancient Egypt. 1909. 709P49

Photographs of jewellery, personages, etc.

Salmon, P. R. The Wonderland of Egypt. 1915. 916.2S17

Thackeray, Lance. The People of Egypt. 1910. 916.2T36

32 colored plates; also 37 illustrations in black-and-white.

Wilkinson, Sir J. G. Egyptians in the Time of the Pharaohs. Crystal Palace Egyptian collections. 1857. 932W68E

"Dress," pp. 32–43. 2 colored plates of textiles and many wood-cuts of costume.

— Manners and Customs of the Ancient Egyptians. Rev. ed. 3 v. 1878. 932W68

See "Dress" in index, v. 3.—Plates (2 colored) and wood-cuts of costumes.

— Popular Account of the Ancient Egyptians. 2 v. 1854. 932W68P

See "Dress" in index, v. 2. Many wood-cuts.

ENGLAND

Andrews, Alexander. Eighteenth Century; or, Illustrations of the manners and customs of our grandfathers. 1856. 914.2A56

"Costume," pp. 20–40.

Ashbee, C. R. The Masque of the Edwards of England; being a coronation pageant to celebrate the crowning of the King. 1902. REF. 822A81

Large folio illustrated, printed in colors.

Ashdown, Mrs. C. H. British Costume during Nineteen Centuries (civil and ecclesiastical). 1910. 391A82

450 engravings, 110 plates, and 9 colored reproductions.

Ashton, John. Dawn of the 19th Century in England. 2 v. 1886. 942A82D2

Men's dress, v. 2, chap. 30–31. Ladies' dress, v. 2, chap. 31. Numerous caricatures from contemporary engravings.

— Social England under the Regency. 2 v. 1890. 914.2A82S2

Numerous outline cuts and 7 plates of costume, 1811–20.

— *Same.* 1899.

— Social Life in the Reign of Queen Anne. 1897. 390A82

Wood-cuts of costumes.

Barfield, T. C. Longmans' Historical Illustrations —England in the Middle Ages. 1909–10. R723B24

72 plates, with explanatory text, showing examples of architecture and costume from the 11th to the 15th century.

Barnard, F. P. Costume, Military and Civil. (In his Companion to English History. Middle Ages. 1902. pp. 90–115.) REF. 942B25

Wood-cuts. Bibliography.

Benham, William. Tower of London. 1906. 942B46

3 half-tone and 3 colored plates of costume before 16th century.

Besant, Sir Walter. London in the 18th Century. 1903. * 942.1B55

"Dress," chap. 4, pp. 250–62. Half-tones, from contemporary, sources, of costumes.

— London in the Time of the Stuarts. 1903. * 942.1B55L

"Dress and manners," "weddings and funerals," pp. 298–310; "sports and amusements," pp. 328–337. Half-tones from contemporary sources.

— London in the Time of the Tudors. 1904. * 942.1B55Lo

"Dress, Weddings," pp. 303–15; "soldiers," pp. 316–22; "prentice," p. 329. Numerous half-tones, mostly from contemporary sources.

— Mediæval London. 2 v. 1906. * 942.1B55M

Half-tones from contemporary sources.

Boulton, W. B. Amusements of Old London. 2 v. 1901. 790B76

Includes colored plates showing costumes.

Brinton, S. Eighteenth Century in English Caricature. 1904. 741B85

2 color-prints, 13 half-tones, of illustrations by Bunbury, Hogarth, Rowlandson, Gillray.

Burges, William. Architectural Drawings. 1870. R744B95

Plates 70–74 exhibit male, female, military, and ecclesiastical costumes, from Anglo-Saxon times to the late 15th century.

Calthorp, D. C. English Costume Painted and Described. 4 v. 1906. 391C16

v. 1, Early English; v. 2, Middle Ages; v. 3, Tudor and Stuart; v. 4, Georgian. Civil costume only. 72 colored plates and numerous wood-cuts.

Carter, John. Specimens of the Ancient Sculpture and Painting in this Kingdom, from the Earliest Period to Henry VIII. 2 v. 1786. REF. 709C32

Many of the 120 engraved plates show costume.

— *Same.* Reprinted. 1887.

Clark, J. C. The Characters of Charles Dickens, Portrayed in a series of Original Water Color Sketches. ?1898. * 823C59

21 plates.

Clinch, G. English Costume from Prehistoric Times to the End of the 18th Century. n.d. 391C64

Cook, C. C. Costumes of the Time of the French Revolution, 1790–1793; together with English costumes, 1795–1806. Drawn from the collection of Victorien Sardou. 1889. 391G95

65 etchings, executed by Guillaumot fils, colored by hand. 40 of French, 25 of English costume.

Costumes of the University of Cambridge. n.d. R378C84

24 colored illustrations, on one plate, showing the costumes worn in the different colleges of the University.

Couts, Joseph. Practical Guide for the Tailor's Cutting-room. 1848. 687C87

The Cries of London, as they are Daily Exhibited in the Streets. 1804. REF. 821C92

Embellished with 48 elegant characteristic engravings, colored.

Dallaway, James. Inquiries into the Origin and Progress of the Science of Heraldry in England. 1793. REF. 929.6D14

12 plates (5 colored) and 1 text illustration of early English costume.

Davenport, Cyril. English Regalia. 1897. 391D247

Colored plates.

Davey, Richard. Pageant of London. 2 v. 1906. 942.1D248

See "Dress" in index.

Davies, R. English Society of the Eighteenth Century in Contemporary Art. 1907. 759D25

4 illustrations in color and 33 in monochrome.

Dawson, Thomas. Memoirs of St. George and the Order of the Garter. 1714. REF. 929.7D27

Engraving of George I, and extra illustration of the regalia.

Day, T. A. Illustrations of Mediæval Costume in England. 1853. R391D27

Colored plates.

Doran, J. London in Jacobite Times. 2 v. n.d. 942.1D69

Plates of dress of the period.

Druitt, H. Manual of Costume, as Illustrated by Monumental Brasses. 1906. 391D79

110 half-tone illustrations of English armor and dress of 14th and 15th centuries.

Dryden, Alice. The Art of Hunting; or, Three Hunting MSS. 799D799

Costume, pp. 89–101, covers period from 13th to 17th centuries. A few wood-cuts.

Dugdale, Sir William. Antiquities of Warwickshire. 1656. REF. 913D86

Some of the illustrations show dress.

Du Maurier, George. English Society. 1897. REF. 741D88E

89 plates, with an introduction by W. D. Howells.

— English Society at Home. 1880. REF. 741D88

63 of Du Maurier's contributions to Punch, engraved by Joseph Swain, and printed on India paper.

Eccleston, James. Introduction to English Antiquities. 1847. 913E17

See "Costume" and "Armor" in index. Outline cuts of English costume to about 1660.

Egan, Pierce. Tom & Jerry: Life in London; or, The day and night scenes of Jerry Hawthorn and Corinthian Tom. [Reprint, n.d.] 827E28T
Colored plates, by I. R. and G. Cruikshank, of early 19th century costumes.

Egerton, M. M., Countess of Wilton. Toilette in England. (In her Book of Costume. 1844. pp. 39–175.) REF. 391W75
Numerous wood-cuts.

Eyriès, J. B. B. L'Angleterre, ou Costumes, Mœurs, et Usages des Anglais. n.d. REF. F391E98
Illustrated by colored plates.

Fairholt, F. W. Costume in England; a history of dress, from the earliest period till the close of the 18th century. 1846. 391F17C
About 600 wood-cuts.

— *Same.* 3d ed., enl. 2 v. 1885. (Bohn's artists' library.) 391F17
v. 1. History; v. 2, Glossary. About 700 wood-cuts. Bibliography by H. A. Dillon.

— *Same.* 4th ed. 2 v. 1896.

Gardner, J. S. Armor in England, to the 17th Century. 1898. 399G22
16 colored plates and more than 80 other illustrations.

Gibb, William. The Royal House of Stuart, Illustrated from Relics of the Stuarts. 1890. REF. 920G43
40 colored plates, many showing wearing apparel.

Godfrey, Elizabeth. Home Life under the Stuarts. 1603–1649. 1903. 390G58
"Dress and fashion," chap. 17. Illustrations showing dress.

— Social Life under the Stuarts. 1904. 390G58S
18 plates, engravings and half-tones.

Gronow, R. H. Reminiscences and Recollections of Capt. Gronow, 1810–60. 2 v. 1889. * 920G876R
25 etched and aquatint illustrations, with hand-colored duplicates.

Guillaumot, A. E. Costumes of the Time of the French Revolution, 1790–1793. Together with English costumes during the years 1795–1806. 1889. R391G95
Plates, colored by hand.

Haines, Herbert. Manual of Monumental Brasses. 2 v. 1861. 739H15
200 wood-cuts of costumes, 14th–17th century.

Hall, Hubert. Society in the Elizabethan Age. 1886. 942H17So
From contemporary documents. Wood-cuts of Henry VIII and Queen Elizabeth.

Hardie, Martin. John Pettie, R.A., F.R.S.A 1908. BP511H
50 illustrations in color, many of use for Scottish and English costume.

Harris, M. D. Life in an Old English Town. 1898. 942.4H31
2 plates of dress.

Haweis, M. E. Chaucer for Children. 1900. J821C496H
Wood-cuts of early English costumes.

Hill, Georgiana. History of English Dress, from the Saxon Period to the Present Day. 2 v. 1893. 391H64
13 engravings, with descriptive notes.

Hodgetts, J. F. The English in the Middle Ages, from the Norman Usurpation to the Days of the Stuarts. 1885. 914.2H68
Armor, pp. 111–43; civil dress, pp. 147–75.

Holbein, Hans, the Younger. Portraits of Illustrious Personages of the Court of Henry VIII. 1828. REF. 769H72
Contemporary costume.

Holt, E. S. Ye Olden Time; English customs in the Middle Ages. 1884. 914.2H75
Clothing, pp. 72–98. Frontispiece, costumes of Henry IV.

Hughes, Talbot. Dress Design. 1913. 646H89
Illustrated from old examples. Includes 35 pages of collotypes.

— Old English Costumes, 18th–19th Centuries. ?1913. 391H89
Colored plates.

Jerrold, Douglas, and others. Heads of the People; or, Portraits of the English. Drawn by Kenny Meadows. 2 v. 1st pub. 1838–40. 827J563H
Characteristic pictorial sketches from every grade of life.

Jewitt, Llewellynn. Half-hours among Some English Antiquities. 1877. 913J59
Among arms and armor, pp. 102–13; among personal ornaments, pp. 203–33. Outline illustrations.

— *Same.* Rev. and enl. ed. 1880.

Jusserand, J. J. English Wayfaring Life in the Middle Ages. 2d ed. 1889. 914.2J96
Many cuts, from contemporary sources, of 14th century costumes.

Knight, Charles. London. 6 v. 1841. 942.1K69
See analytic contents to each vol. Many wood-cuts of costumes of all periods.

— *Same.* 6 v. in 3. 1851. 942.1K69L3

— Old England. 2 v. 1845. R913.42K69
Colored plates.

— Popular History of England. 8 v. Lond. 1858.
See "Costume" in indexes of v. 4 and 8. Numerous wood-cuts.

Larned, J. N. History of England. 1900. 942L32
Several cuts of typical costumes.

Legg, L. G. W. English Coronation Records. 1901. REF. 394L51
17 illustrations (1 colored) of early coronation scenes, from contemporary sources.

Lennox, Lord W. P. Fashion Then and Now. 2 v. 1878. 390L56
Many scattered notes on 18th and 19th century dress.

Levati, Ambrogio. Costume des Habitans des Iles Britanniques. (In Ferrario, G. Costume. 1827. Europe. v. 6 [v. 17].) REF. 391F37
20 of the 31 colored copperplates show costume from pre-Roman period to 19th century.

Loftie, W. J. Kensington; picturesque and historical. 1888. 942.1L82K
6 of the colored plates show 18th century costume.

London Society of Antiquaries. Vetusta Monumenta. 6 v. 1747–1842. REF. 913L84
Nearly 100 of the 320 copperplates (including 28 colored) include costume to time of Elizabeth. Elizabeth's funeral procession (v. 3) and the Bayeux tapestry (v. 6, colored) are given entire.

Macklin, H. W. Brasses of England. 1907. 739M15B
Numerous cuts of costume and armor, 1277–1625. Ecclesiastical dress.

— Monumental Brasses. 1905. 739M15
Armor, dress, and ecclesiastical vestments, 13th–17th centuries. Wood-cuts.

Maclise, Daniel. The Story of the Norman Conquest. 1866. REF. 741M16
42 illustrations engraved on wood under Professor Grüner, from drawings by Maclise. "Coronation of Harold," and other scenes, showing Saxon and Norman costume.

Malcolm, J. P. Anecdotes of the Manners and Customs of London during the 18th Century. 2 v. 1810. * 914.21M24
"Anecdotes of dress and the caprices of fashion," v. 2, pp. 312–57. 12 engravings of dress, 1690–1807.

— Anecdotes of the Manners and Customs of London from the Roman Invasion to the Year 1700. 3 v. 1811. * 914.21M24A
"Dress," v. 2, pp. 279–341. 12 hand-colored engravings of dress, 1053–1675.

Martin, Charles. Civil Costume of England from the Conquest to the Present Time. 1842. 391M37
Series of colored etchings.

Meyrick, S. R. Costume of the Original Inhabitants of the British Islands and Adjacent Coasts of the Baltic. Imp. ed. 1821. REF. 391M61
24 colored aquatints, including Britons, Druids, Ancient Irish, Danes, and Goths.

Montgomery, D. H. Leading Facts of English History. 1903. 942M78L
See "Dress" in Index.

Nayler, Sir George. Coronation of His Most Sacred Majesty, George the Fourth. 1839. REF.
42 colored plates.

Nevill, Ralph. Old Sporting Prints. 1908. (Connoisseur, Extra Number.) 760N52O
52 plates, 36 in color, showing English costume at the end of the 18th and the beginning of the 19th centuries.

New Bon Ton Magazine; or, Telescope of the times. v. 1–6. May, 1818—Apr., 1821. 052N53
Colored caricatures of costume of period.

Nicolas, Sir N. H. History of the Orders of Knighthood of the British Empire. 4 v. 1842. REF. 929.7N63H
Colored plates of regalia, 5 portraits in full regalia.

Oxford University. Oxford Historical Pageant. 1907. 822O988
35 half-tone illustrations, mostly contemporary.

Parrott, Edward. The Pageant of English Literature. 1914. 820P26
Shows costumes, in color, of English writers, etc.

Paston, George. (E. M. Symonds.) Social Caricature in the 18th Century. 1905. REF. 741P29
Colored frontispiece and over 200 half-tone caricatures of 18th century costume.

Paul, H. Queen Anne. 1906. REF. 942P32Q
Numerous portraits in Queen Anne costume.

Perkins, Mrs. L. F. Robin Hood: his deeds and adventures. 1906. 821.04P44
Has colored plates, etc., showing old English costume.

Pictures of Society; Grave and Gay. From the pencils of celebrated artists and the pens of popular authors. 1866. 820.8P61
95 plates, lithographs, a re-issue of the best engravings from "London Society."

Picturesque Representations of the Dress and Manners of the English, illus. in 50 colored engravings, with descriptions. 1814. R391P61E

Planché, J. R. History of British Costume, from the Earliest Period to the Close of the 18th Century. 1834. 391P69
Numerous illustrations.

— *Same.* 3d ed. Reprinted 1907.

Price, J. M. Dame Fashion: Paris-London (1786–1912). 1913. * 391P94

Pyne, W. H. The Costume of Great Britain. 1808. R391P99
60 colored plates, with explanatory text, of various types of people.

Repository of Arts, Literature, Fashions, etc. By R. Ackermann. Ser. 1, v. 3–6, 9–14; Ser. 2, v. 1–14; Ser. 3, v. 1–12. Jan., 1810—Dec., 1828. 052R42
Letters on London and Paris fashions. Colored steel plates of women's dress.

Russell, W. H. Memorial of the Marriage of H. R. H. Albert Edward, Prince of Wales, and H. R. H. Alexandra, Princess of Denmark. 1864.
REF. 394R96
Includes several chromo-lithographs of court costumes.

Schild, Marie. Old English Costumes: an epitome of ladies' costumes, from the 1st to the 19th century. n.d. 391S33O
40 steel plates and 4 colored engravings, many of historical characters.

— Old English Peasant Costumes. 1898. 391S33

Shoberl, F. World in Miniature. England, Scotland, and Ireland. Edited by W. H. Pyne. 4 v. 1827. REF. 914.2S559
84 colored engravings.

Smith, Albert. Gavarni in London. Sketches of London life and character. 1849. 914.21S642G
Colored illustrations.

— *Same.* 1859. 914.21S642
22 wood-cuts.

Stephenson, H. T. The Elizabethan People. 1910. 914.2S83

Stone, Mrs. E. Chronicles of Fashion, from the Time of Elizabeth to the Early Part of the 19th Century. 2 v. 1845. 914.2M55
"Costumes," v. 1, pp. 394–434; v. 2, pp. 363–455. 15 steel engravings.

Strutt, Joseph. Complete View of the Dress and Habits of the People of England, from the Establishment of the Saxons to the Present Time. 2 v. 1842. REF. 391S92
Illustrated by engravings and colored plates.

— Regal and Ecclesiastical Antiquities of England. 1843. REF. 913.42S927
72 copperplate portraits, from Edward the Confessor to Henry VIII.

— Sports and Pastimes of the People of England. New ed., by Wm. Hone. 1850. 790S92
140 wood-cuts, representing popular diversions.

Suffling, E. R. English Church Brasses, from the 13th to the 17th Century. 1910. 739S94
237 illustrations, reproduced from rubbings. Contains chapters on "Costume of Ladies," "Civilian Costume of Gentlemen," and "Ecclesiastical Vestments."

Sydney, W. C. England and the English in the 18th Century. 2 v. 1891. 942S98E
"Dress and Costume," v. 1, pp. 89–130.

Synge, M. B. Short History of Social Life in England. 1906. 942S99
See "Dress" in Index. Brief references.

Thornely, J. L. The Monumental Brasses of Lancashire and Cheshire. 1893. 739T51
Engravings from drawings.

Traill, H. D. Social England. 6 v. 1894–97. 942T76S
See "Costume" and "Dress" in Index of each vol.

— *Same.* Illustrated ed. 1901–04. 942T76
Many colored illustrations.

Trowbridge, W. R. H. Court Beauties of Old Whitehall; historiettes of the Restoration. 1906. 920H8632
32 Restoration portraits.

Tuer, A. W. Follies and Fashions of our Grandfathers, 1807. 1886–7. REF. 914.2T91
Digest of magazine material of 1807. 37 hand-colored plates.

Walker, G. Costume of Yorkshire in 1814. 1885. REF. 391W179
A series of 41 facsimiles of original drawings.

Wingfield, Lewis. Notes on Civil Costume in England, from the Conquest to the Regency, as Exemplified in the International Health Exhibition of 1884. 1884. REF. 394W77
24 colored illustrations, lithographs, of the period 1066–1820.

Woodward, G. M. Eccentric Excursions; or, Literary and pictorial sketches in England and South Wales. 1796. REF. 827W89
About 100 colored caricatures of contemporary dress.

Wright, Thomas. The Celt, the Roman, and the Saxon. 1852. 913W95C
Dress of Romans in Britain, pp. 326–33. 3 cuts of ornaments.

— Homes of Other Days. 1871. 914.2W953
Many small wood-cuts, from contemporary sources, of costume from Anglo-Saxon times to 16th century.

ENGLAND, MILITARY COSTUME

Archibald, J. F. J. Blue Shirt and Khaki. 1901. 355A67
Many half-tones of English and American soldiers.

Besant, Sir Walter. Soldiers. (In his London in the Time of the Tudors. 1904. pp. 316–22.) REF. 942.1B55Lo
Several illustrations.

The British Army. By a lieutenant-colonel in the British Army. With an introduction by Major-General F. Maurice. 1900. 355B86
27 full-page plates (13 in colors) and 30 illustrations in text.

Costumes of the British Army. 1885. R355C84
Colored plates. No text.

Ellis, A. B. History of the 1st West India Regiment. 1885. 355E47
2 colored plates of Negro uniforms.

Groves, J. P. History of the 42d Royal Highlanders, "The Black Watch." 1729–1893. 1893. REF. 355G88H
Pp. 1–3, 14. 4 colored plates of uniforms, 1729–1893.

Köppen, F. von. Army of the British Empire. (In his Armies of Europe, illustrated. 1890. pp. 1–19.) 355K77
Descriptions in text. 3 double colored plates (23 illustrations, including 2 naval) and 6 text illustrations of uniforms of the period.

Luard, John. History of the Dress of the British Soldier, from the Earliest Period to the Present Time. 1852. 355L92
50 outline plates.

Milne, James. Gordon Highlanders. 1898. 355M65
Includes half-tone plates, showing Highland uniforms of different periods.

Perry, O. L. Rank and Badges in Her Majesty's Army and Navy. 2d ed. 1888. 355P46
Badges and uniforms of military and naval organizations.

Robinson, C. N. Navy and Army Illustrated. 1895–96. 2 v. 355N32
Illustrations of British uniforms, including native troops.

— Some Notes on the Costume of the Sailors of the Past. (In Swinburne, H. L. Royal Navy. 1907. p. 338.) 359S97
10 colored plates of seamen's dress, from 600 A.D. to 1900.

Scott, Sir J. S. D. British Army. 3 v. 1868. R355S42
"Body armor," v. 1, pp. 192–222; "clothing of troops," v. 2, pp. 431–45. Many plates with descriptive notes.

Smith, J. H. Historie Booke, to Keep in Remembrance the Meeting of the Honorable Artillery Company of London and the Ancient and Honorable Artillery Company of the Massachusetts. 1903. REF. 358S65
Colored plates of Royal Artillery uniforms, 1660–1900, and numerous plates and text illustrations of 17th–19th century costume.

Thornely, J. L. Monumental Brasses of Lancashire and Cheshire. 1893. 739T51
Outline illustrations, from rubbings, of costumes of 1458–1650.

Uniforms of the Armies of the Six Great Powers of Europe. (In Standard dictionary. Sup. 1903. p. 2187.) REF. 423F98Su
Section of colored plate, showing 18 English uniforms.

Wolseley, Viscount Garnet. Standing Army of Great Britain. (In Armies of To-day. 1893. pp. 57–96.) 355M57
8 cuts of British uniforms.

Zogbaum, R. F. Great Britain; a Home of Tommy Atkins. (In his Horse, Foot, and Dragoons. 1888. pp. 49–74.) 355Z85
10 wood-cuts, plates, and text illustrations of uniforms.

ENGLAND. *See also* CARICATURES AND CARICATURISTS

ESKIMO COSTUME

Carstensen, A. R. Two Summers in Greenland. 1890. 919.8C32
Photogravures and cuts of Eskimo dress.

Gilder, W. H. Schwatka's Search: sledging in the Arctic in quest of the Franklin records. 1881. 919.8G40
"Arctic costumes," pp. 136–46. 4 or 5 plates of costume.

Hanbury, D. T. Sport and Travel in the Northland of Canada. 1904. 917.1H23
A few colored plates.

Hutton, S. K. Among the Eskimos of Labrador. 1912. 917.19H98
Illustrations from photographs.

Mikkelsen, E. Conquering the Arctic Ice. 1909. 919.8M63

Nansen, F. First Crossing of Greenland. 2 v. 1890. 919.8N18F12
Many wood-cuts. Consult Index.

Nordenskiold, A. E. Voyage of the Vega round Asia and Europe. 1882. 919.8N83V
Consult Index. Wood-cuts.

Peary, R. E. Northward over the "Great Ice." 2 v. 1898. 919.8P362
Many half-tone cuts of Eskimos.

Schwatka, Frederick. Children of the Cold. 1899. 919.98S41C
Half-tone and wood-cut plates of costume.

Stefansson, V. My Life with the Eskimo. 1913. 918.8S81
Illustrations from photographs.

Etruscan Costume

Desvergers, M. J. A. N. L'Étrurie et les Étrusques. 3 v. 1862–64. Ref. F913D47
Two-color plates of objets-d'art, showing costumes.

Magnetti, Carlo. Costume des Étrusques. (In Ferrario, G. Costume. 1820. Europe. v. 2. pp. 7–219.) Ref. 391F37
Many of the 42 colored copperplates show dress.

See also Rome

Fancy Dress

Aria, Mrs. E. Of Fancy Dress. (In her Costume, fanciful, historical, and theatrical. 1906. pp. 178–189.) 391A69
1 colored plate and 4 other illustrations of costume.

Butterick Pub. Co. Masquerade and Carnival. 1892. R391B98

Compte-Calix, F. C. Fourteen Colored Lithographs of Fancy Dress for Ladies. ?1844. R391C73
One design for a man's costume is given.

— Travestissements élégants. ?1864. *391C73T
15 colored plates.

Fancy Dress: a short chronological series of costumes. n.d. 391F19

Five Water Color Drawings of Fancy Dress for Ladies (crinoline pattern) about 1850. R391F56
The drawings are heightened with gold and silver, and stamped " Mme. E. Dévy."

Holt, Ardern. Fancy Dresses Described; or, What to wear at fancy balls. 3d ed., enl. 1882. 391H75Fd
Outline illustrations, restricted to the costume of ladies and children. 16 models in color, as well as a new series of smaller illustrations.

— *Same.* 5th ed. 1887. R391H75Fa

— *Same.* 6th ed. n.d.

— Gentleman's Fancy Dress; how to choose it. 4th ed. n.d. 391H75
Outline cuts.

— *Same.* 6th ed. n.d.

Lumm, E. G. Twentieth Century Speaker. 1898. 808.5L95
Several colored and half-tone plates of costumes for tableaux, etc.

Morin, A. E. Twenty-one Colored Lithographs of Fancy Dress for Ladies. ?1850. R391M85

The " Sketch." London, Jan. 2, 1907.
Pp. 6–7. Carmen—Pompadour flower girl—Directoire—Soubrette of the Second Empire—Astarte—Mireille—Delilah—Louis XVI period—Mélisande—Empire court dress.

Spielman, M. H. Kate Greenaway. 1905. Ref. BG798S
53 colored plates and many cuts of Kate Greenaway costumes.

Weldon. Weldon's Practical Fancy Dress for Children. 1887. 391W34
49 illustrations with descriptive text.

Fans

Flory, M. A. Book about Fans: the history of fans and fan-painting. 1895. 391F64
29 wood-cuts and half-tones.

Grolier Club (New York). The Fan in All Ages: a brief history of its evolution. 1891. Ref. 391G87
19 wood-cuts.

Mowrey, Gabriel. Modern Design in Jewellery and Fans. 1902. 745M93

Rhead, G. W. History of the Fan. 1910. R391R46H

— Modern Practical Design. 1912. 740R46M
Includes a chapter on " Fans and Lace."

Salwey, C. M. Fans of Japan. 1894. Ref. 391S18
10 colored plates and 39 illustrations in black-and-white.

Uzanne, L. O. The Fan. 1884. Ref. 391U99F

Waern, Cécilia. Short Historical Sketch of Fans. 1895. 391W12
8 half-tones of fans. Brief bibliography.

Fiji Islands

Burton, J. W. Fiji of To-day. 1910. 919.6B97
Many photographs.

Flemish Costume. *See* Belgium

Foot-wear

Becker, W. A. Shoes. (In his Charikles. 1845. pp. 326–31.) 913B39Ch
4 cuts of shoes of Homeric times.

— *Same.* 5th ed. 1880. (pp. 442–52.)

Hall, J. S. Book of the Feet: a history of boots and shoes. 3d ed. 1847. 391H17
4 colored plates (42 figures), and many wood-cuts of footwear.

Lacroix, Paul, and others. Histoire des Cordonniers. Précédée de l'histoire de la chaussure. 1852. Ref.
Many cuts of boots and shoes of all periods and countries.

Menard, René. Le Chaussure. (In his La vie Privée des Anciens. 1881. v. 2. p. 322–30.) F913M53

22 outline illustrations of boots and shoes.

Redfern, W. B. Royal and Historic Gloves and Shoes. Illustrated and Described. 1904. Ref. 391R31

32 plates (1 colored) of boots and shoes of various nations and times.

Rhead, G. W. Boots, Shoes, and Other Coverings for the Feet. (In his Chats on Costume. 1906. pp. 279–301.) 391B46

Historical and descriptive. Wood-cuts and half-tone illustrations.

France

Allinson, Alfred. The Days of the Directoire. 1909. 944A43

Chapter XI. Costume from 1795–99.

Arnault, A. V. Vie Politique et Militaire de Napoléon. 2 v. 1822–26. Ref. FBN216Ar

Lithographed plates, after original designs of the first painters of the French school.

Bourgeois, Emile. France under Louis XIV. Tr. by Mrs. Cashel Hoey. 1897. Ref. 944B77

Many of the copperplates show costume.

Boutet, H. Les Modes Feminines du Dix-neuvième Siècle. 1902. RF391B77

100 colored plates. No text.

Boutet de Monvel, Roger. Beau Brummell and His Times. With a chapter on dress and the dandies, by Mary Craven. 1908. BB893Bo

Bridgens, Richard. Sketches Illustrative of the Manners and Customs of France, Switzerland, and Italy. 1821. R391B851

Colored plates, with descriptive text.

Bruyn, A. de. Costumes Civils et Militaires du XVI^{e} Siècle. 1872. Ref. F391B91

33 photolithographic plates.

Challamel, J. B. M. A. History of Fashion in France; or, The dress of women, from the Gallo-Roman period to the present time. Tr. by Mrs. Cashel Hoey and John Lillie. 1882. Ref. 391C43

20 colored plates (80 figures).

Chase, Mrs. Lewis. Vagabond Voyage through Brittany. 1915. 914.4C48

Clouet, Janet. 300 French Portraits of the Courts of Francis I, Henry II, and Francis II. 2 v. 1875. Ref. 741C64

Auto-lithographed from the originals at Castle Howard.

Cook, C. C. Costumes of the Time of the French Revolution, 1790–1793; together with English costumes, 1795–1806. Drawn from the collection of Victorien Sardou. 1889. Ref. 391G95

65 etchings, executed by Guillaumot fils, colored by hand. 40 of French, 25 of English costume.

D'Este, Margaret. Through Corsica with a Camera. 1905. 914.59D47

17 of the half-tones show costumes.

Drumont, Edouard. Les Fêtes Nationales à Paris. 1889. RF944D79

French costumes from 1389, illustrated in plates. Text illustrations of national fêtes.

Duplessis, G. Costumes Historiques des XVI^{e}, XVII^{e} et XVIII^{e} Siècles. 2 v. 1867. Ref. F391D93

Full-page colored illustrations.

Edwards, G. W. Brittany and the Bretons. 1910. 914.4E263

Colored plates.

Egerton, M. M., Countess of Wilton. Toilette in France. (In her Book of Costume. 1847. pp. 192–270.) Ref. 391W75

Numerous cuts of head-dress and costume.

Garcia, G. Les Modes du Directoire et du Consulat. n.d. RF391G21

Gostling, F. M. The Bretons at Home. 1909. 914.4G68

Colored plates and photographs.

Gronow, G. W. Reminiscences and Recollections of Capt. Gronow, 1810–60. 2 v. 1889. * 920G876R

References to and illustrations of French and English dress of period. Hand-colored, etched, and aquatint plates.

Guillaumot, A. É. Costumes du XVIII^{e} Siècle, d'après les Dessins de Watteau fils, Desrais, Leclerc, Cochin, etc. Ref. F391G95

60 etchings.

— Costumes of the Time of the French Revolution, 1790–1793. 1889. R391G95

Plates colored by hand.

Hoyt, Eleanor. (Mrs. Brainerd.) In Vanity Fair; a tale of frocks and femininity. 1906. 914.4H86

Janin, J. G. and others. Pictures of the French. 1840. * 914.4J33

230 engravings, from Gavarni, Monnier, and Meissonier, of French costume of 1840.

Köppen, F. von. France. (In his Armies of Europe. Illustrated. 1890. pp. 46–53.) 355K77

2 double colored plates (13 illustrations, including 3 naval) and 6 text illustrations of French uniforms.

Lacroix, Paul. Dress and Fashions. (In his Eighteenth Century. 1876. pp. 452–89.) * 914.4L14

10 colored plates, and many illustrations, of dress of the period.

Lawrence, H. W. French Line Engravings of the Late 18th Century. 1910. R769L42

Pp. 89–102. Le monument de costume.

Lechevallier-Chevignard, G. Costumes Historiques de Femmes du Quatorzième au Dix-huitième Siècle. 1889. RF391L45

Contains colored plates.

Lewis, George. A Series of Groups, Illustrating the Physiognomy, Manners, and Character of the People of France and Germany. 1823. 767L67

60 etched plates.

Mennechet, E. Le Plutarque Français; Vies des Hommes et Femmes Illustres de la France. 8 v. 1835–41. RF920M54

Contains colored plates. Index at end of Vol. 8.

Menpes, Dorothy. Brittany. Illustrated by Mortimer Menpes. 1905. 914.4M54

About 50 of the 75 colored plates show Breton costume.

Miltoun, Francis. Rambles in Brittany. Illustrated by Blanche McManus. 1906. 914.4M66Rb

"Manners and customs," pp. 70–87. Many of the half-tone plates and wood-cuts show costume.

Musgrave, George. Nooks and Corners of Old France. 2 v. 1867. 914.4M987N

"Touraine caps," v. 1, pp. 225.

Pauquet Frères. Modes et Costumes Historiques. ?1865. Ref. 391P33

93 colored plates of French costume, 493 A. D. to 1864.

Piton, Camille. Le Costume Civil en France du Treizième au Dix-neuvième Siècle. n.d. F391P68

700 photographic illustrations. A few colored plates.

Planta, Edward. New Pictures of Paris. 5 v. 1827. * 914.4P71

Vol. 1 contains 29 colored illustrations of the costumes of the lower orders in Paris.

Price, J. M. Dame Fashion. Paris—London, 1786–1912. * 391P94

Includes 155 colored plates.

Quicherat, J. Histoire du Costume en France, jusqu'à la fin du XVIII[e] Siècle. 1875. Ref. F391Q62

481 wood-cuts of both male and female costume.

Repository of Arts, Literature, Fashions, etc. By R. Ackermann. Ser. 1, v. 3–6, 9–14; Ser. 2, v. 1–14; Ser. 3, v. 1–12. Jan., 1810—Dec., 1828. 052R42

Monthly letters on Paris "female fashions." Colored steel plates.

Robida, A. "Yester-year": ten centuries of toilette. 1891. 391R65

29 colored plates and numerous wood-cuts of French female costume from the Middle Ages to about 1880.

— *Same.* [In French.] 1891. F391R65

Roger-Milès, L. Le Costume et la Mode. n.d. R391R72

Relates to the styles of the 8th-19th centuries.

Sloane, W. M. Life of Napoleon. 4 v. 1896. RBN216SL

Smith, J. H. Troubadours at Home. 2 v. 1899. 849S65

See "Costume" in Index. A few cuts of costume.

Uzanne, L. O. Fashion in Paris: feminine taste and æsthetics, from 1797 to 1897. 1898. Ref. 391U99

100 hand-colored plates and 250 text illustrations of both male and female dress.

— Frenchwomen of the Century: fashions, manners, usages. 1897. Ref. 394U99

Contains colored plates.

Viollet-Le-Duc, E. E. Dictionnaire Raisonné du Mobilier Français de l'Époque Carlovingienne à la Renaissance. 6 v. 1858–72. Ref. F703V79

Dress, personal jewels, toilet articles, v. 3 and 4. Many wood-cuts and a few colored plates.

France, Military Costume

Lewal. French Army. (In Armies of To-day. 1893. pp. 161–215.) 355M57

16 cuts of French and French Colonial uniforms of the period.

Richard, Jules. L'Armée Française. 2 v. 1885–89. RF355M22

Colored plates and other illustrations.

— La Jeune Armée. n.d. RF355M22J

Uniforms of the Armies of the Six Great Powers of Europe. (In Standard dictionary. Sup. 1903. pp. 2187.) Ref. 423F98Su

Section of colored plate, showing 16 modern French uniforms.

Zogbaum, R. F. France: war pictures in time of peace. (In his Horse, Foot, and Dragoons. 1888. pp. 1–47.) 355Z85

15 wood-cuts, plates, and text illustrations of modern French uniforms.

FRANCE. *See also* CARICATURES AND CARICATURISTS

GERMANY

Avenarius, Tony. Historischer Festzug veranstaltet bei der Feier der Vollendung des Kölner Domes am 16. October, 1880. n.d. REF. 750A95
29 large lithographed plates of German costumes, 1248–1880.

Bossi, Luigi. Costume Ancien et Moderne des Germains. (In Ferrario, G. Costume. 1824. Europe. v. 4. [v. 15.] pp. 173–816.)
REF. 391F37
Over 40 colored copperplates of ancient and modern German costumes of all classes.

Egerton, M. M., Countess of Wilton. Toilette in Germany. (In her Book of Costume. 1847. pp. 271–87.) REF. 391W75
Several wood-cuts of male and female costume.

Grohman, W. A. Baillie. Land in the Mountains: past and present of Tyrol. 1907. 943.7G87
" Costume of the Landesknechte," pp. 232–35.

Guinot, Eugène. Summer at Baden-Baden. 1876. 914.3G96
6 colored plates of costumes.

Hottenroth, F. Trachten, Haus-, Feld-, und Kriegsgeräthschaften der Völker alter und neuer Zeit. 2 vols. n.d. G391H83
120 plates and numerous wood-cuts.

Johnson, A. C. Peasant Life in Germany. 1858. 914.3J66
See " Costumes " in Index.

Kohler, K. Die Entwickelung der Tracht in Deutschland während des Mittelalters und der Neuzeit. 1877. G391K77
100 plates.

Kretschmer, Albert. Costumes Nationaux Allemands; dessins originaux, avec texte explicatif. 1870. RG391K92
Numerous colored plates.

Laugel, A. Costumes et Coutumes d'Alsace. 1902. RF914.3L37
Colored plates.

Lewis, George. A Series of Groups, Illustrating . . . the people of France and Germany. 1823. 767L67
60 etched plates.

Schwind, Moritz von. Schwind; des Meisters Werke in 1265 Abbildungen. 1907. G759W41
Many portraits in 19th century German costume, and a number of cuts of historic German dress.

GERMANY, MILITARY COSTUME

Dally, A. Uniforms de l'Armée Allemande en 1886. Illustrated by M. Roy. n.d. [Cahiers d'enseignement. No. 13–16.]
(3 UNBOUND PAMPHLETS)
16 colored full-page illustrations, with a few cuts of German uniforms of 1886.

Illustrated London News. April 26, 1913.
Contains colored plates.

Exner. German Army of To-day. (In Armies of To-day. 1893. pp. 97–160.) 355M57
" Equipment and clothing," pp. 147–49. 14 cuts of modern uniform.

Guinot, Eugène. Summer at Baden-Baden. 1876. 914.3G96
3 colored plates of uniforms of Baden.

Köppen, F. von. German Army. (In his Armies of Europe, Illustrated. 1890. pp. 20–35.) 355K77
3 double-page colored plates (20 illustrations, including 3 naval) and 8 text illustrations of uniforms.

Landesknechte. (In Meyer's Konversations-Lexicon. 6th ed. 1905. v. 12. p. 126.) REF. G033M61Ko
Brief historical article, and plate of 10 cuts, of German foot-soldiers, 15th–16th centuries.

— *Same.* 4th ed. 1888. (v. 10. p. 469.)

Sigel, G. A. Deutschlands Heer und Flotte in Wort und Bild. 1900. RG355S57
Colored plates. Text in English and German.

Uniforms of the Armies of the Six Great Powers of Europe. (In Standard dictionary. Sup., 1903. p. 2187.) REF. 423F98Su
Section of colored plates, showing 19 modern German uniforms.

Zogbaum, R. F. Germany: a night with the Fourth Corps. (In his Horse, Foot, and Dragoons. 1888. pp. 75–99.) 355Z85
10 plates and cuts of German uniforms.

GIPSY COSTUME

Boner, Charles. Transylvania; its products and its people. 1865. 914.39B71
Plate of gipsy group, with brief scattered references in text.

Cuttriss, Frank. Romany Life. 1915. 397C99

Gerard, E. The Land beyond the Forest: facts, figures, and fancies from Transylvania. 2 v. 1888. 914.39G35
2 photogravures and 5 wood-cuts of gipsy costume.

McCormick, Andrew. The Tinkler-Gypsies. 1907. 397M13
Photographic reproductions.

Morwood, V. S. Our Gipsies in City, Tent, and Van. 1885. 397M89

Pennell, E. R. To Gipsyland; illustrated by J. Pennell. 1893. 914.39P41
Frequent reference to gipsy dress. Many black-and-white illustrations of gipsy costume.

Smith, F. B. Budapest: the city of the Magyars. 1903. 914.39S64
Illustrations include 17 half-tones of Hungarian gipsies.

Yoxall, J. H. A Word on Gypsy Costume. (In Journal of the Gypsy Lore Society. New ser., v. 1, July, 1907, pp. 23–25.)
Including 1 illustration and bibliographical notes.

Gloves

Beck, S. W. Gloves; their annals and associations. 1883. 391B39
Many wood-cuts.

Redfern, W. B. Royal and Historic Gloves and Shoes, Illustrated and Described. 1904. Ref. 391R31
46 plates (4 colored) of gloves, chiefly English and Scotch.

Uzanne, L. O. The Sunshade—the Glove—the Muff. 1883. Ref. 391U99S
Historic and descriptive. Numerous photogravures.

Greece

Abrahams, Ethel B. Greek Dress. 1908. 391A15
54 half-tone illustrations.

Becker, W. A. Charikles; or, Illustrations of the private life of the ancient Greeks. 1845. 913B39Ch
Dress, pp. 159–71, 304–25; Shoes, pp. 326–31; Hair and beard, pp. 332–38. 1 plate and 9 wood-cuts of dress.

— *Same.* 5th ed. 1880.
Notes somewhat fuller than in earlier edition. See "Dress" in index.

Blümner, H. Home Life of the Ancient Greeks. Tr. by A. Zimmern. 1893. 913B65
"Costume," pp. 1-77. See also "Costume" in Index. Many wood-cuts. Brief bibliography.

Choisseul-Gouffier, M. G. A. F., comte de. Voyage Pittoresque de la Grèce. 2 v. in 3. 1782–1822. Ref. F914.95C54
Many of the 325 copperplates show ancient and modern Greek dress. Descriptive text.

Davis, R. H. Modern Greece. (In his Rulers of the Mediterranean. 1894. pp. 178–97.) 910D26R
8 cuts of modern Greek costume, several of peasants.

Dupré, L. Voyage à Athènes et à Constantinople. 1825. RF391D94
Colored plates of modern Greek costume. Descriptive text in French.

Egerton, M. M., Countess of Wilton. Toilette in Greece. (In her Book of Costume. 1847. pp. 388–407.) Ref. 391W75
10 wood-cuts, mostly of modern costume.

Evans, Lady M. M. Chapters on Greek Dress. 1893. 391E9
74 cuts of classic dress. Bibliography.

Ferriman, Z. D. Home Life in Hellas. 1910. 914.95F39

Furtwängler, Adolf. Masterpieces of Greek Sculpture. Ref. 733F99
19 photogravures and 200 wood-cuts show classic dress. Many text references to costume.

Gironi, R. Costume Ancien et Moderne de la Grèce. (In Ferrario, G. Costume. 1815–29. Europe. v. 1. pt. 1–2.) Ref. F391F37
153 colored copperplates include ancient, Byzantine, and modern Greek costumes.

Guhl, E. Life of the Greeks and Romans, Described from Antique Monuments. 1875. 913G94
"Dress," pp. 159–84. 20 outline cuts.

Gulick, C. B. Life of the Ancient Greeks. 1903. 913G97
"Clothing," pp. 153–78. "The Warrior," pp. 188–205. Many half-tones and cuts of dress.

Harrison, J. E. Greek vase painting. 1894. Ref. 738H31
Black-and-white illustrations, introducing classic dress.

Hope, Thomas. Grecian costume. (In his Costume of the Ancients. 1841. v. 1. pp. 16–38; v. 2, pp. 37–230.) Ref. 391H79
Outline illustrations.

Laurent, P. E. Recollections of a Classical Tour through Greece, Turkey, and Italy, in 1818 and 1819. 2 v. 1822. Ref. 914L38
4 hand-colored plates, showing Greek ladies, Greek sailors, etc.

Menard, René. Costumes de la Grèce. (In his Vie Privée des Anciens. 1881. v. 2. pp. 271–87.) F913M53
22 outline illustrations.

St. John, J. A. History of the Manners and Customs of Ancient Greece. 3 v. 1842. 913S14
"Toilette, dress, and ornaments," v. 2, pp. 50–74. See also "Costume" in index, v. 3.

Seymour, T. D. Life in the Homeric Age. 1907. 913S52
" Dress and decoration," pp. 153–77. " Homeric arms," pp. 629–82. 2 plates and 17 cuts of dress and armor.

Smith, J. M. Ancient Greek Female Costume. 1882. 391S65
112 outline plates and many smaller illustrations with explanatory text.

Timayenis, T. T. Greece in the Times of Homer. 1885. 913T58
" Dress and ornaments," pp. 226–40.

Tucker, T. G. Life in Ancient Athens; the social and public life of a classical Athenian. 1906. 913T89
Dress, pp. 108–20, 167–74. Several cuts of costume.

Uniforms of Greece. (In Köppen F. von. Armies of Europe, illustrated. 1890.) 355K77
Section of colored plate, showing 5 modern Greek uniforms.

GUATEMALA

Domville-Fife, C. W. Guatemala and the States of Central America. 1913. 972.8D67

Franck, H. A. Tramping through Mexico, Guatemala, and Honduras. 1916. 917.2F82

Maudslay, A. C. Glimpses at Guatemala. 1899. REF. 917.28M44
Occasional references to costume. Photogravures of costume and colored plates of native textiles.

HAIR. *See* HEAD-DRESS

HATS. *See* HEAD-DRESS

HAWAII

Anderson, Mrs. Larz. The Spell of the Hawaiian Islands. 1916. 919A54

Baldwin, C. W. The Geography of the Hawaiian Islands. 1908. 919.6B18

Boyce, W. D. United States Colonies and Dependencies Illustrated. 1914. 325B78

Browne, G. W. Hawaii. (In his New America and the Far East. v. 1. 1907.) 910B882
" Dress," pp. 30–31. 9 colored plates, including one of children, and many cuts of dress.

Bryan, W. A. Natural History of Hawaii. 1915. 996B91

Castle, W. R., J Hawaii: past and present. 1913. 919.6C35

Dunton, Larkin. The World and its People. Vol. 9. Hawaii; by A. S. Twombly. 1899. J910.7D92T

Gerould, K. F. Hawaii: scenes and impressions. 1916. 919.6G37

Goodrich, J. K. The Coming Hawaii. 1914. 996G65

La Farge, John. Reminiscences of the South Seas. 1912. 919.6L15

Musick, J. R. Hawaii: our new possessions. 1898. 919.6M98
2 plates of native costume.

Olivares, José de. Our Islands and their People. 2 v. 1899. REF. 917.29B91
Hawaii, v. 2, pp. 417–538. Many plates (some colored), and other illustrations of Hawaiian costume.

Stevens, J. L. Picturesque Hawaii. 1894. * 919.6S844

HEAD-DRESS

Becker, W. A. Hair and Beard. (In his Charikles. 1845. pp. 332–38.) 913B39CH
4 cuts of female hair-dressing of Homeric times.

— *Same.* 5th ed. 1880. (pp. 453–61.) REF. 913B39C

Child, Theodore. Wimples and Crisping Pins: studies in the coiffures and ornaments of women. 1895. 391C53
Ancient Egypt to modern times. Many wood-cuts and half-tones.

Description de Tous les Genres de Turbans et Coiffures Modernes d'Egypte, Syrie, Turquie, etc. (In Magasin Pittoresque. 1841. pp. 4–6.) F054M18
16 wood-cuts of modern turbans.

Dulaure, J. A. Pogonologia; or, A philosophical and historical essay on beards. 1786. REF. 391D87
No illustrations.

Fairholt, F. W. Description of Head-dresses. (In Merrifield, Mrs. M. P. Dress as a Fine Art. 1854. pp. 1–9, 53–60.) REF. 391M56
3 plates (45 figures) of styles of head-dress.

— Head-dress. (In his Costume in England. 1846. (pp. 524–47.) 391F17C
Illustrated by wood-cuts.

— *Same.* 1885. (v. 2. p. 217–53.)
— *Same.* 1896. (v. 2. p. 217–53.)

Genin, J. N. Illustrated history of the hat, from the earliest ages to the present time. 1848. 391G33

Jones, William. Crowns and Coronations; a history of regalia. 1883. 394J79
Chaps. 1, 2, and 11. Cuts of crowns and coronets.

Liehtenfeld, J. Principles of Physiognomical Hair-dressing. n.d. 646L69
21 illustrations, wood-cuts.

Moler, A. B. Manual on Barbering, Hairdressing, Manicuring, etc. 1905. 391M71

Musgrave, George. Nooks and Corners in Old France. 2 v. 1867. 914.4M987N
" Touraine caps," v. 1, p. 225.

Ortner, Jessica. Practical Millinery. 1892. 646O77
Illustrated.

Pauquet frères. Modes et Costumes Historiques. ?1865. REF. 391P33
The 96 colored plates are valuable for French head-dress, 493–1864.

Praga, Mrs. Alfred. What to Wear and When to Wear it. 1903. 391P89
Half-tones of head-dress and female costumes.

Quigley, Dorothy. What Dress Makes of us. 1897. 391Q6
Includes illustrated discussion of hairdressing and head-dress.

Repton, J. A. Observations on the Various Fashions of Hats, Bonnets, or Coverings for the Head, Chiefly from the Reign of Henry VIII to the 18th Century. (In Archæologia. v. 24. 1832. pp. 169–89.) REF.
8 steel plates, with many outline figures of hats, etc.

Rhead, G. W. Hats, Caps, and Bonnets. (In his Chats on Costume. 1906. pp. 205–77.) 391R46
Cuts of all kinds of head-dress.

Speight, Alexanna. A Lock of Hair: its history, ancient and modern. 1871. 391S74

Stewart, James. Plocacosmos; or, The whole art of Hair-dressing. 1782. REF. 646S84
9 copperplates.

Winter, F. Die Kämme aller Zeiten. ?1906. REF. G391W78
48 plates (about 300 figures), with notes on combs, from the Stone Age to the present.

HEBREW COSTUME. *See* JEWISH COSTUME

HERZEGOVINA. *See* BALKAN STATES

HINDOOSTAN. *See* INDIA

HOLLAND. *See* NETHERLANDS

HUNGARY. *See* AUSTRIA-HUNGARY

INDIA

Asiatic Costumes. 44 engravings, with a description to each subject. 1828. 391A83
Engraved from drawings taken during a residence in India.

Birt, F. B. Bradley-. Chota Nagpore; a little-known province of the Empire. 1903. 915.4B61
About 20 half-tone plates of costume.

Conway, M. D. My Pilgrimage to the Wise Men of the East. 1906. 910C76
7 half-tone plates of Indian costume, mostly religious.

Crooke, William. Natives of Northern India. 1907. (Native races of the British Empire.) 572C94
Frequent text references to costume. 32 plates of costume.

— Things Indian. 1906. 915.4C94
Dress, pp. 155–67; jewelry, pp. 287–91.

Curtis, Lillian J. Laos of North Siam. 1903. 915.9C97
Dress, pp. 108–113, etc. Half-tone illustrations, showing costume.

Curtis, W. E. Burma. (In his Egypt, Burma, and British Malaysia. 1905. pp. 251–348.) 910C98
6 half-tone plates of Burmese costume.

Del Mar, Walter. Romantic East, Burma, Assam, and Kashmir. 1906. 915.9D33
Costume of Burma, pp. 8–9. Several half-tone plates of costume.

Ferrario, Giulio. L'Inde, Appelée Indostan, et l'Indo-Chine. (In his Costume. 1815–29. Asie, v. 2.) REF. F391F37
92 colored copperplates of Hindoo, Burmese, Siamese, and other costumes.

Grindlay, R. M. Scenery, Costumes, and Architecture, Chiefly on the Western Side of India. 1830. R915.4G866
Colored engravings.

Gurdon, P. R. T. The Khasis. 1907. (Ethnographical monograph, published under the orders of the Government of Eastern Bengal and Assam.) 572G97
8 colored and 11 monochrome plates.

Hart, W. H. Everyday Life in Bengal and Other Indian Sketches. 1906. 915.4H32
Illustrations include several half-tones of costume.

Hodson, T. C. The Meitheis. 1908. (Ethnographical monograph, published under the orders of the Government of Eastern Bengal and Assam.) 572H69

9 colored and 7 monochrome plates, illustrating this "dominant race of Manipur."

India and the War. 1915. 355I39

Has colored plates of military costume.

Jacob, S. S. Jeypore Enamels. 1886. REF. 748J15

Colored frontispiece of Jeypore enamellers.

Kelly, R. T. Burma, Painted and Described. 1905. 915.9K29

Several of the colored plates show costume.

Koenigsmarck, Count Hans von. A German Staff Officer in India. 1910. 915.4K78

Gives a few illustrations (not colored) of men in high rank.

Malcolm, Ian. Indian Pictures and Problems. 1907. 915.4M24

About 20 of the 50 half-tone plates show costume.

Marston, A. W. Children of India. n.d. 915.4M37

Many wood-cuts of costumes.

Menpes, Dorothy. The Durbar. Illustrated by Mortimer Menpes. 1903. 915.4M54

Numerous references in text to dress. Most of the 100 colored plates show costumes of all parts of India.

Murray, A. H. H. High-road of Empire; water-color and pen-and-ink sketches in India. 1905. 915.4M981

Wood-cuts and colored plates, many showing dress.

Norman, Henry. Peoples and Politics of the Far East. 1895. 915N54

Half-tone plates of dress of Siam and Indo-China.

— *Same.* 1904.

Penfield, F. C. East of Suez (Ceylon, India, China, and Japan). 1906. 915P39

Text references. A number of the plates show Indian costume.

Penny, F. E. Southern India. 1914. 915.4P416

Contains colored plates.

Seesodia, T. S. J. The Rajputs. 1915. 954S45

Shoberl, Frederic. World in Miniature. Hindoostan. 6 v. 1827. REF. 915.4S559

Illustrated by 103 colored engravings.

— World in Miniature. Thibet and India beyond the Ganges. 1827. REF. 915.1S559

12 colored plates of costume.

Singh, S. N. India's Fighters. 1914. 355S61

Photographs showing soldiers' costumes.

Solvyns, B. The Costume of Indostan Elucidated by Sixty Colored Engravings, with Descriptions in English and French, taken in the Years 1798 and 1799. 1804. REF. 391S69

Stack, E. The Mikirs. 1908. (Ethnographical monograph, published under the orders of the Government of Eastern Bengal and Assam.) 572S77

4 colored and 4 monochrome illustrations of this tribe of Assam.

Steel, F. A. India. Illustrated by Mortimer Menpes. 1905. 915.4S813

Thompson, P. A. Lotus Land: account of the country and the people of southern Siam. 1907. 915.9T47

See "Dress" in Index. 7 plates, including 2 of children, of Siamese costume.

Thurston, Edgar. Ethnographic notes in southern India. 1906. 572T54

"On dress," pp. 520–31. 40 half-tone plates.

Watson, J. F. The Textile Manufacturers and the Costumes of the People of India. 1866. REF. 677W338

Eight plates of costume illustrations.

Young, Ernest. Siam. With 12 full-page illustrations in color by E. A. Norbury. 1908. (Peeps at many lands series.) 915.9Y71P

"Food and dress," pp. 52–56.

Yusef-Ali, Abdullah. Life and Labor of the People of India. 1907. 915.4A136

Bridal dress, p. 271. Dress traditions, pp. 312–15. Colored frontispiece and 4 other plates of costume.

INDIANS OF NORTH AMERICA

Berlin. Royal Museum. North-west Coast of America: ethnological researches of the Royal Museums at Berlin. n.d. REF.

The lithographic plates include head-dress and masks. Photogravures of Chilkat blanket.

Biart, Lucien. The Aztecs: their history, manners, and customs. 1887. 972B57

Clothing, pp. 292–94.

Bourke, J. G. Snake-dance of the Moquis of Arizona. 1884. 970.3B77

See "Costume" in Index. 10 colored plates of Moqui and Navajo costume.

Catlin, George. O-kee-pa: a religious ceremony and other customs of the Mandans. 1867. REF. 970.6C36

Ceremonial dress, pp. 16–22. Seven of the colored plates show costume.

Catlin, George. Notes of 8 years' travel. With his North American Indian collection. 2 v. 1848. 970.6C36N

Many outline engravings from the author's original paintings of Indians.

— Illustrations of the Manners, Customs, and Condition of the North American Indians. 9th ed. 2 v. 1857. REF. 970.1C36I

Many notes on costume. 360 engravings from paintings by author.

Curtis, Natalie. Indians' Book. 1907. 970.1C97

Text does not treat costume. 22 plates from photographs of Indians and several colored plates, showing Indian pictures of apparel.

Dellenbaugh, F. S. North-Americans of Yesterday. 1901. 970.1D35

"Weaving and costume," pp. 123–60. Many illustrations of Indian costume and ornament.

Dodge, R. I. Our Wild Indian. 1882. 970.1D64

"Clothing, finery, and personal adornment," pp. 297–310. 6 colored plates and a number of wood-cuts of costume.

Ferrario, Giulio. L'Amérique. (In his Costume. 1815–29. Amérique. v. 1.) REF. F391F37

Many colored copperplates of North American Indians.

Harvey, Fred. First Families of the Southwest. 1913. 970.6H34

Contains colored illustrations of costume of various tribes of Pueblo Indians.

Hind, H. Y. Explorations in the Interior of the Labrador Peninsula, the Country of the Montagnais and Nasquapee Indians. 2 v. 1863. 917.19H66

Chromo-lithographs and wood-cuts of trappers and Indians.

— Narrative of the Canadian Red River Exploring Expedition of 1857 and of the Assiniboine and Saskatchewan Exploring Expeditions of 1858. 2 v. 1860. 917.1H66

Lithographs and wood-cuts of Canadian Indians and apparel (v. 2).

Hodge, F. W. Handbook of American Indians North of Mexico, 1907. pt. 1, A-M. (U. S. Bureau of Ethnology, Bulletin 30.) REF. 970.1U58

"Adornment," by Alice C. Fletcher, pp. 16–20; "Clothing," by Walter Hough, pp. 310–12. 22 cuts and bibliographies.

Hooge, Romeyn de. Costumes; a series of 43 copper engravings of the peoples and castes of different nations. n.d. REF. 391H77

Several plates of North American Indians.

Howard, O. O. My Life and Experiences among our Hostile Indians. 1907. BH851H

10 colored plates, showing dress and weapons.

Humfreville, J. L. Twenty Years among our Savage Indians. 1897. 970.1H92

See "Dress" in Index. 10 chromo-lithographs and numerous half-tone cuts of Indian costume.

M'Kenney, T. L. History of the Indian Tribes of North America. 3 v. 1838–44. REF. 970.1M155H

120 colored portraits from the Indian Gallery in the Department of War at Washington.

Mason, O. T. Aboriginal American Basketry. (In U. S. National Museum Report. 1902. pp. 171–548.—U. S. Doc. Serial 4549.) REF.

248 plates, including 29 of Indian women.

— Indian Basketry. 2 v. 1904. REF. 689M41

The same work as the preceding.

Schoolcraft, H. R. Information Respecting the History, Condition, and Prospects of the Indian Tribes of the United States. 5 v. 1853–56. REF. 970.1U58S

Costume, v. 3, pp. 65–66; v. 4, pp. 58–59. 10 monotone lithographs of costume.

— *Same.* v. 1–3. 1851–53.

Several of the plates of costume in this edition are colored.

Starr, Frederick. Indians of Southern Mexico. 1899. REF. 970.1S79I

Photogravure plates, preceded by descriptions, mostly showing costume.

Tout, C. Hill. British North America. v. 1. The Far West. 1907. 572T73

Dress and personal adornment, pp. 63–88. Most of the 33 half-tone plates show Salish and Déné costume.

Tozzer, A. M. Comparative Study of the Mayas and the Lacandones. 1907. (Archæol. Inst. of America. Report of the Fellow on Amer. Archæol. 1902–05.) 970.3T75

Costume, pp. 29–32.

U. S. Census Office. 11th Census. Report on Indians Taxed and not Taxed in the United States (except Alaska), 1890. 1894. REF.

Statistical, historical, and ethnographic monographs by Brinton, Donaldson, Lord, and others. Many colored and half-tone plates of costumes of all types of Indians.

— *Same.* (In U. S. Documents. Serial 3016.) REF.

INDIANS OF SOUTH AMERICA

Ferrario, Giulio. L'Amérique Méridionale. (In his Costume. 1815–29. Amérique. v. 2.) REF. F391F37

Many colored copperplates of South American Indians.

Schmidtmeyer, Peter. Travels into Chile, over the Andes, in the Years 1820 and 1821. 1824. REF. 918.3S35
30 plates, including 11 in color. 4 show Araucanos.

United States Astronomical Expedition to the Southern Hemisphere, 1849–52. 1856. (U. S. 33d Congress, 1st sess. House exec. doc., 121. Serial 728.) REF.
Note on Araucanian dress (v. 1, pp. 67–68), with colored plate of chief.

Wright, Mrs. M. R. Primitive Inhabitants of Bolivia. (In her Bolivia. 1907. pp. 439–50.) REF. 984W95
16 half-tones of modern Indian costume.

IRELAND

Birmingham, G. A. (J. O. Hannay.) Irishmen All. 1913.
12 illustrations in color.

— The Lighter Side of Irish Life. 1912. 914.15H24
16 illustrations in color.

Bonwick, James. Our Nationalities. 1. Who are the Irish? 1880. 572B72
Brief historical notes of Celtic dress and ornament, pp. 69–76.

Egerton, M. M., Countess of Wilton. Toilette in Ireland. (In her Book of Costume. 1847. pp. 186–89.) REF. 391W75
3 small wood-cuts.

Harvey, William. Irish Life and Humor. With illustrations by Erskine Nicol. 1904. 914.15H34

Joyce, P. W. Social History of Ancient Ireland. 2 v. 1903. 941.5J89S
"Dress and personal adornment," v. 2, pp. 176–263. 21 illustrations of apparel, mostly from ancient MSS. and sculpture.

Meyrick, S. R. Costume of the Original Inhabitants of the British Islands. 1821. REF. 391M61
Including 6 colored plates of ancient Irish costume.

O'Curry, Eugene. On the Manners and Customs of the Ancient Irish. Ed. by W. K. Sullivan. 3 v. 1873. 913O21
Dress and ornament, v. 1, by Sullivan; v. 3, pp. 87–211, Historical summary.

Shoberl, F. World in Miniature. England, Scotland, and Ireland. Edited by W. H. Pyne. 4 v. 1827. REF. 914.2S559
2 colored plates, in v. 4, of Irish costume.

See also ENGLAND

ITALY

Allom, Thomas. Character and Costume of Turkey and Italy, with Descriptive Letter-press by Emma Reeve. n.d. REF. 914.96A44
12 lithographic plates of Italian costume of about 1840.

Bridgens, Richard. Sketches Illustrative of the Manners and Costumes of France, Switzerland, and Italy. 1821. R391B851
Plates, with descriptive text.

Buonaiuti, B. S. Italian Scenery, Representing the Manners, Customs, and Amusements of Italy. 1823. R914.5B94
32 colored plates.

Carmichael, Montgomery. In Tuscany. 1901. 914.5C28
11 small half-tones of costume.

Egerton, M. M., Countess of Wilton. Costume in Italy, Sicily, and Malta. (In her Book of Costume. 1847. pp. 315–34.) REF. 391W75
11 wood-cuts.

Ferrario, Giulio. Costume des Italiens. (In his Costume. 1815–29. Europe. v. 3, pt. 1–2.) REF. F391F37
General sketch of the history of Italian costume. 141 colored plates, mostly showing costume. Plates 79 and 80 show uniforms of about 1820.

Gifford, Mrs. A. H. Italy, Her People, and Their Story. 1905. 945G458
Illustrated from portraits and famous paintings.

Goiran, G. Italian Army. (In Armies of To-day. 1893. pp. 311–58.) 355M27
12 cuts of uniforms.

Gordon, Lina Duff. Home Life in Italy. Letters from the Apenninès. 1908. 914.5G66
28 half-tone illustrations, chiefly of peasant life.

Köppen, F. von. Italy. (In his Armies of Europe, Illustrated. 1890. pp. 42–45.) 355K77
Double colored plates, (7 figures, including 1 of naval uniform) and 2 text illustrations of uniforms of the period.

Molmenti, P. G. Venice, from the Earliest Beginnings to the Fall of the Republic. Tr. by H. F. Brown. 6 v. 1906–08. 945M72
"Costume," v. 2, pp. 1–22; v. 4, pp. 81–253; v. 5, pp. 204–29. A few colored and many half-tone plates of 14th-18th century dress.

Perl, Henry. Venezia. From the German, by Mrs. Arthur Bell. 1894. REF. 914.5P45
Many full-page and text wood-cuts of Venetian costume.

Pinelli, Bartolomeo. Nuevo Raccolta di Cinquanta Costumi. 1816. RI391P65
50 copperplates of Italian costume.

Pinelli, Bartolomeo. Twenty-seven Etchings Illustrative of Italian Manners and Costume. 1844. R767P65T

Sketch-book by an American in Venice. 1860. 391S62
22 plates, colored by hand. No text.

Souvenir de St. Lazare, Venice. n.d. REF. 271S72
14 colored plates.

Steiler, Karl, and others. Italy, from the Alps to Mount Etna. n.d. REF. 914.5S85I
Includes a number of wood-cuts of modern Italian costume.

Strutt, A. J. Illustrations of a Pedestrian Tour in Calabria and Sicily. n.d. REF. 914.5S92
Book of etchings.

Tuker, M. A. R. Rome, painted by A. Pisa. 1905. REF. 914.5T91
Peasant costumes, in color.

Uniforms of the Armies of the Six Great Powers of Europe. (In Standard dictionary. Sup. 1903. p. 2187.) REF. 423F98Su

Vaughan, H. M. The Naples Riviera. n.d. 914.5V36
A few of the 25 illustrations in color, by Maurice Greiffenhagen, show costume, painted in 1904.

Zimmern, Helen. Italy of the Italians. 1906. 914.5Z76
A few half-tones of modern Italian costume.

JAPAN

Anderson, William. Pictorial Arts of Japan. 1886. REF. 709A55
Includes many colored plates, photogravures, and wood-cuts of costume by native artists.

Arnold, Sir Edwin. Japonica. 1891. 915.2A75J
Black-and-white illustrations of Japanese dress.

Breton de la Martinière, J. B. J. Le Japon. 4 v. 1818. F915.2B84
Contains 51 engravings.

Browne, G. W. Japan. (In his New America and the Far East. 1907. v. 2–3.) 910B882
Customs and costumes, v. 2, pp. 355–62. 18 plates (12 colored) and many cuts of costume.

— Japan: the place and the people. 1904. 915.2B882
Same text and plates as preceding work.

Griffis, W. E. The Mikado's Empire. 1876. 952G85M
Includes many references to and cuts of costume.

— *Same.* 1883.

— *Same.* 1899.

— *Same.* 9th ed. 1900.

— *Same.* 10th ed. 1903.

— *Same.* 11th ed. 1906.

Hawks, F. L. Narrative of the Expedition of an American Squadron to the China Seas and Japan, 1852, 1853, and 1854, under Com. M. C. Perry. v. 1. 1856. (U. S. 33d Cong. 2d sess. House exec. doc. v. 12. Serial No. 802.) REF. 915.2U58
Many wood-cuts and lithographed plates of Japanese costume.

Holland, Clive. Things Seen in Japan. 1907. 915.2H73
50 half-tone illustrations.

Knox, G. W. Imperial Japan; the country and its people. 1905. 952K74
Numerous illustrative plates of Japanese women.

Levati, Ambrogio. Iles du Japon. (In Ferrario, G. Costume. 1815. Asie. v. 1. pp. 383–453.) REF. 391F37
6 colored copperplates of Japanese costume.

National Geographic Magazine. Vol. 22.

Ponting, H. G. In Lotus-land Japan. 1907. 915.2P81
Numerous colored plates and photographs.

Salwey, C. M. Fans of Japan. 1894. REF. 391S18
10 colored plates and 39 other illustrations.

Shoberl, F. Japan. 1827. R915.2S559
20 colored engravings.

Silver, J. M. W. Sketches of Japanese Manners and Customs. 1867. REF. 915.2S58
27 chromo-lithograph fac-similes of native drawings.

Wilson, H. W. Japan's Fight for Freedom: the war between Russia and Japan. 2 v. 1904–05. REF. 951W74

JEWELRY

Luthmer, F. Ornamental Jewellery of the Renaissance in Relation to Costume. 1882. R739L97O
Colored plates. No text.

JEWISH COSTUME

Abrahams, Israel. Jewish Life in the Middle Ages. 1897. 296A15
" Costume in law and fashion," pp. 273–90; " The Jewish badge," pp. 291–306.

De Quincey, Thomas. Toilette of the Hebrew Lady. (In his Collected Writings. 1890. v. 6. pp. 152–78.) 828D42
No illustrations.

Levati, Ambrogio. Juifs. (In Ferrario, G. Costume. 1817. Asie. v. 3. pp. 70–172.) REF. 391F37
3 colored copperplates of ancient Jewish costume.

Nowack, William, and others. Costume. (In Jewish Encyclopedia. 1901–06. v. 4. pp. 292–303.) REF. 933S61
Series of articles on Biblical to present-day Jewish dress, with bibliographical notes. Double-page colored plates (30 figures) and 17 wood-cuts.

Pierotti, Ermete. Customs and Traditions of Palestine, Illustrating the Manners of the Ancient Hebrews. 1864. 915.6P61
Costume, pp. 130–53.

Stapfer, Edmond. Palestine in the Time of Christ. 1885. 933S79
" Clothing," pp. 190–201.

See also TURKISH EMPIRE

KOREA

Bishop, Mrs. I. B. Korea and Her Neighbors. 1898. 915.1B62K
See " Costumes " in Index. 5 half-tone plates of costumes.

Griffis, W. E. Corea; the hermit nation. 1882. 915.1G85Ce
" Costume," pp. 81, 273–76. 2 wood-cuts.

Hamilton, Angus. Korea. 1904. 915.1H21
Costume in Seoul, pp. 35–40. Several half-tone plates of costume.

Hulbert, H. H. Passing of Corea. 1906. 951H91P
Many half-tone plates of costume.

Lowell, P. Chosön: the land of the morning calm. 1888. 915.1L91
" Costume," pp. 316–31. Wood-cuts.

Norman, Henry. Peoples and Politics of the Far East. 1895. 915N54
Several half-tones of Korean costume.

— *Same.* 1905.

See also CHINA; JAPAN

LAPLAND. *See* NORWAY; RUSSIAN EMPIRE

MACEDONIA. *See* BALKAN STATES

MALAYSIA

Hurgronje, C. S. The Achanese. Tr. by W. S. O'Sullivan. 2 v. 1906. 919.2H96
Dress, v. 1, pp. 25–30. See also " Apparel " in Index. Numerous wood-cuts and half-tones, showing male and female costume.

Shoberl, Frederic. World in Miniature. The Asiatic Islands and New Holland. 2 v. n.d.
26 colored illustrations. REF. 919S559

Skeat, W. W. Pagan Races of the Malay Peninsula. 2 v. 1906. 572S62
See " Dress " in Index. Many half-tones of natives.

MAORI COSTUME. *See* NEW ZEALAND

MARRIAGE COSTUME. *See* BRIDAL COSTUME

MEDIÆVAL COSTUME

Boutet de Monvel, M. Joan of Arc. Illustrated in color. 1897. JBD214Bo

Cutts, E. L. Scenes and Characters of the Middle Ages. 1885. Ref. 940C99
Costume of the merchant class, pp. 518–28. Many wood-cuts.

Davies, A. C. Fox-. Art of Heraldry: an encyclopædia of armory. 1904. REF. 929.2D25A
Heraldic costume, pp. 12–32. Plates (5 colored) and wood-cuts, showing heraldic costume and armor.

Gautier, Léon. Chivalry. Translated by Henry Firth. 1891. 394G27
Numerous wood-cuts.

Lacroix, Paul. Arts in the Middle Ages. n.d. REF. 709L14
10 colored plates and many wood-cuts of costume.

— Costumes. (In his Manners, Customs, and Dress during the Middle Ages. n.d. pp. 509–54.) REF. 940L14M
Many colored plates and wood-cuts of costume.

— Military and Religious Life in the Middle Ages. n.d. REF. 940L14Mi
Colored plates and wood-cuts of dress and armor.

— Science and Literature in the Middle Ages. 1878. REF. 940L14
Most of the wood-cuts and colored plates show costume.

Loemyer, J. F. N. Costume de Moyen Age. 1847. 2 v. RF391L82
Contains colored plates.

Lonsdale, H. W. Illustrations of Mediæval Costume. 1874. REF. 391L86
50 plates.

Michaud, J. F. History of the Crusades. 2 v. n.d. REF. 940M62H
100 plates by Gustave Doré.

Munro, D. C. History of the Middle Ages. 1902. 940M96
Many of the half-tones and cuts show dress.

Shaw, Henry. Dresses and Decorations of the Middle Ages. 2 v. 1858. REF. 391S53
From Anglo-Saxon times to end of 16th century. Special attention to English costume. Many colored plates and wood-cuts.

Spalart, Robert von. Versuch über das Kostum der vorzüglichsten Völker des Mittelalters. 5 v. and atlas. 1800–11. RG391S73V
Contains colored plates.

Trumble, Alfred. Sword and Scimetar: the romance of the Crusades. 1886. REF. 940T86
Plates by Gustave Doré, showing costume and armor of the Crusaders. A fuller collection of plates by Doré in Michaud's Crusades.

Viollet-Le-Duc, E. E. Military Architecture. 1879. 623V79
Many wood-cuts of fortifications and weapons of the Roman and medieval periods.

Weiss, Hermann. Kostümkunde; Geschichte der Tracht und des Geräths im Mittelalter. 2d ed. 1883. G391W42
8 colored plates and 367 wood-cuts. List of sources.

See also under the various countries

MEXICO

Carson, W. E. Mexico. 1909. 917.2C32
Contains illustrations showing costume.

Decaen, J. México y sus Alrededores. Coleccion de monumentos, trajes y paisajes. 1864. [Spanish and French text.] REF. S917.2D29
47 lithographs by Mexican artists; of value for costume.

Ferrario, Giulio. Mexique. (In his Costume. 1815–29. Amérique. v. 1. pp. 501–625.) REF. 391F37
Colored copperplates of Indian and Spanish costumes, from Aztec times to 1820.

Garcia Cubas, A. Republic of Mexico in 1876. 1876. REF. 917.2G21
8 colored plates of Spanish and native types.

Janvier, Thomas. Mexican Army. (In Armies of To-day. 1893. pp. 359–96.) 355M27
14 cuts of Mexican uniforms of the period.

Plummer, M. W. Roy and Ray in Mexico. 1907. 917.2P73
9 half-tone plates of modern costumes.

Sierra, J. Mexico: its social evolution. Translated from the Spanish by G. Sentinon. 3 v. 1900–04. REF. 972S57
Many half-tones, some of which show costume and army uniforms.

Starr, Frederick. Indians of Southern Mexico. 1899. REF. 970.1S79I
Photogravures, preceded by descriptive text.

See also INDIANS OF NORTH AMERICA

MONTENEGRO. *See* BALKAN STATES

MOROCCO

Bensusan and Forrest. Morocco. 1904. 916.4B47
Illustrations. Colored plates.

NEPAL. *See* TIBET

NETHERLANDS

Boughton, G. H. Sketching Rambles in Holland. 1885. 914.92B75
Illustrations (wood-cuts), by Boughton and E. A. Abbey. More than 50 of costume.

Edwards, G. W. Holland of To-day. 1909. 914.92E26
Contains colored full-page illustrations.

Egerton, M. M., Countess of Wilton. Toilette in Holland. (In her Book of Costume. 1847. pp. 311–14.) REF. 391W75
3 wood-cuts.

Ferrario, Giulio. La Hollande ou Batavie. (In his Costume. 1815–29. Europe. v. 6. pp. 23–172.) REF. 391F37
Colored plates (14 figures) of 17th century Dutch dress.

Higinbotham, J. W. Three Weeks in Holland and Belgium. 1908. 914.92H63

Jungmann, Nico. Holland. 1904. 914.92J95
Many references to costume. Most of the 75 colored plates show dress.

Köppen, F. von. Holland and Belgium. (In his Armies of Europe, Illustrated. 1890. pp. 69–70.) 355K77
Colored plates (11 figures, including 4 naval) and 2 text illustrations of uniforms.

Maaskamp, E. Afbeeldingen van de Kleedingen, Zeden, en Gewoonten in Holland. 1803–05. Du391M11
21 colored plates, with text in Dutch and French.

Meldrum, D. S. Home Life in Holland. 1911. 914.92M51H
Costume illustrations at pp. 170, 176 and 180.

Shoberl, Frederic. World in Miniature. The Netherlands. 1827. REF. 914.92S55
18 colored engravings, including Belgium.

NEW ZEALAND

Reeves, W. P. New Zealand. Painted by F. and W. Wright. Described by W. P. Reeves. 1908. 993R33Nw
75 illustrations in color.

Wakefield, Edward. New Zealand after Fifty Years. 1889. 919.3W14
3 half-tone plates of Maoris.

NORMANDY. *See* FRANCE

NORWAY

Bossi, Luigi. Costume des Norvégiens. (In Ferrario, G. Costume. 1815–29. Europe. v. 6. pp. 260–91.) REF. 391F37

DuChaillu, P. B. Viking Age. 2 v. 1889. 948D82V
Dress of men, v. 2, pp. 285–300; dress of women, v. 2, pp. 301–31. 128 wood-cuts of dress and ornament.

Egerton, M. M., Countess of Wilton. Toilette in Norway. (In her Book of Costume. 1847. pp. 346–48.) REF. 391W75
2 wood-cuts.

Hyne, C. J. C. W. Through Arctic Lapland. 1898. 914.7H99
Several half-tone plates of Lapp costume.

Jungmann, Beatrice. Norway. Illustrated by Nico Jungmann. 1905. 914.8J95
Scattered references to costume. About 30 colored plates show costume.

Köppen, F. von. Sweden and Norway. (In his Armies of Europe. 1890. pp. 61–63.) 355K77
Colored plates (6 figures) and 2 text illustrations of uniforms.

Monroe, W. S. In Viking Land: Norway, its peoples, its fjords, and its fjelds. 1908. 948M75
Consult Index under "Dress." Of the 48 half-tone plates, 3 are definitely of costumes.

Pritchett, R. T. "Gamle Norge": rambles and scrambles in Norway. 1879. 914.8P96
Frequent references to, and several illustrations of, national costume.

Steele, T. S. Voyage to Viking-Land. 1896. 914.8S81
8 half-tones of Norwegian and Lapp costume.

Tönsberg, C. Udvalgte Norske Nationaldragter. 1852. RD391T66
15 colored plates. Text in Norwegian, German, and English.

OCEANICA

Brassey, Lady. Tahiti. 1882. 919.6B82
Illustrations, from photographs, including 6 of costume.

Elkington, E. W. Savage South Seas. 1907. 919.3E43S
Most of the 68 colored plates show native costumes.

Ferrario, Giulio. Océanique. (In his Costume. 1815–29. Asie. v. 4. pp. 285–585.) REF. 391F37
Many colored copperplates of costume.

Grimshaw, Beatrice. From Fiji to the Cannibal Islands. 1907. 919G86
Many half-tones, plates, and insets of costume.

Shoberl, Frederic. World in Miniature. South Sea Islands. 2 v. n.d. REF. 919S72
Illustrated by colored engravings.

ORDERS

Lawrence-Archer, J. H. The Orders of Chivalry, English and Foreign. 1887. R929.7L42
Colored illustrations of the decorations and insignia of the orders of Great Britain and Europe.

PALESTINE. *See* TURKISH EMPIRE

PEASANT COSTUME

Aria, Mrs. E. Of British Peasants. Of some foreign peasants. (In her Costume: fanciful, historical, and theatrical. 1906. pp. 115–46.) 391A69
2 colored plates and 10 half-tones.

Colquhoun, A. R. Whirlpool of Europe; Austria-Hungary and the Hapsburgs. 1907. 943.6C72
About 40 half-tones of costume. Peasant costumes have been given preference.

Holme, Charles. Peasant Art in Austria and Hungary. 1911. 709H74Pe

— Peasant Art in Italy. 1913. 709H74Ps

— Peasant Art in Russia. 1912. 709H74Pr
Illustrations of peasant costume, in monotone.

Lyall, Robert. Character of the Russians, and History of Moscow. 1823. REF. 914.7L98
3 colored plates of Russian peasants.

Schild, Marie. Old English Peasant Costumes. 1898. 391S33

PERSIA

De Lorey, Eustache. Queer Things about Persia. 1907. 915.5L86
"Persian women and their dress," pp. 103–10. 17 of the half-tone plates show costume.

Egerton, M. M., Countess of Wilton. Toilette in Persia. (In her Book of Costume. 1847. pp. 432–40.) REF. 391W75
3 wood-cuts.

Ferrario, Giulio. Costume Ancien et Moderne des Perses. (In his Costume. 1815–29. Asie. v. 3. pp. 382–596.) REF. 391F37
About 20 colored copperplates of ancient, mediæval, and modern Persian costume.

Jackson, A. V. W. Persia, Past and Present. 1906. 915.5J12
More than 20 of the illustrations show costume, mostly modern.

Shoberl, Frederic. World in Miniature. Persia. 3 v. n.d. REF. 915.5S55P
30 colored engravings.

Shoemaker, M. M. Heart of the Orient. 1904. 915S55H
3 plates of Persian dress (half-tones).

Sparroy, Wilfrid. Persian Children of the Royal Family. 1902. 915.5S73
20 half-tone plates of costume.

Wilson, S. G. Persian Life and Customs. 1895. 915.5W75
5 half-tone plates of dress.

PERU

Skinner, Joseph. The Present State of Peru. 1805. 918.5S62
20 colored plates of costumes, etc.

Wright, M. R. The Old and the New Peru. 1908. REF. 985W95
Infantry uniform, p. 170; Marines, p. 173; Indians, chap. 36.

PHILIPPINE ISLANDS

Browne, G. W. The Philippines. (In his New America and the Far East. 1907. v. 1–2.) 910B882
V. 1, pp. 208–19, contains many references to costume. 3 half-tone plates and many cuts of native dress.

Olivares, José de. Our Islands and their People, as Seen with Camera and Pencil. 2 v. 1899. REF. 917.29B91
Philippines, v. 2, pp. 549–768. A few colored plates, and many half-tones, of native dress.

Russel, F. K. A Woman's Journey through the Philippines. 1907. 919.1R95
Consult Index. 8 plates of costumes.

Sawyer, F. H. Inhabitants of the Philippines. 1900. 919.1S27
Many references (pp. 201–375) to dress. Several half-tone plates of native dress.

Worcester, D. C. The Philippine Islands and Their People. 1898. 919.1W91
3 plates of dress.

Wright, H. M. Handbook of the Philippines. 1907. 919.1W94
Dress, pp. 62–64. Half-tone plates, with small figures in costume. Several plates of children.

POLAND. *See* RUSSIA

PORTO RICO

Browne, G. W. Porto Rico. (In his New America and the Far East. 1907. v. 6.) 910B882
4 cuts of costume.

Olivares, José de. Our Islands and Their People. 2 v. 1899. REF. 917.29B91
Porto Rico, v. 1, p. 257; v. 2, p. 416. Colored plates and half-tones show costume.

PORTUGAL

Bradford, William. Sketches of the Country, Character, and Costume in Portugal and Spain. 1812–13. R914.6B79
Contains colored plates, including military costume.

Egerton, M. M., Countess of Wilton. Toilette in Portugal. (In her Book of Costume. 1847. pp. 297–301.) REF. 391W75
3 wood-cuts.

Köppen, F. von. Spain and Portugal. (In his Armies of Europe, Illustrated. 1890. p. 66.) 355K77
Section of colored plates, showing 5 figures in uniform.

Shoberl, Frederic. World in Miniature. Spain and Portugal. 2 v. n.d. REF. 914.6S55
27 colored engravings.

Stephens, H. M. Portugal. 1891. (Story of the nations series.) 946.9S83
Several of the wood-cuts show costume.

Watson, Gilbert. Sunshine and Sentiment in Portugal. 1904. 914.69W33
5 half-tone plates of costume.

QUAKERS

Gummere, A. M. The Quaker: a study in costume. 1901. 391G97

Religious Costume

Biedenfeld, F. L. C., Freiherr von. Ursprung, Aufleben, Grösse, Herrschaft, Verfall und jetzige Zustände sämmtlicher Mönchs- und Kloster-frauen-Orden im Orient und Occident. 2 v. 1837–39. G271B58

Hand-colored plates of 77 religious orders (male and female).

Costume, Ecclesiastical. (In New International Encyclopædia. 1902. v. 5. pp. 334–38.) Ref. 031I61Gi

Historical and descriptive, with plate (8 figures), 3 wood-cuts, and brief bibliography.

Costume, Ecclesiastical. (In New International Encyclopedia. 1914. v. 6.)

Currier, C. W. History of Religious Orders. 1894. 271C97H

Hélyot, P. Album; ou, Collection complète et historique des costumes de la cour de Rome. 1862. Ref. F391P47

80 colored plates, mostly of ecclesiastical and monastic costume.

Lacroix, Paul. Military and Religious Life in the Middle Ages and at the Period of the Renaissance. n.d. Ref. 940L14Mi

"Monastic dress," p. 308. Many colored plates and wood-cuts of ecclesiastical dress.

Monastic Costumes. n.d. R391M73

A series of plates, showing various monastic costumes. Each plate is accompanied by descriptive letter-press in Latin and Italian.

Nainfa, J. A. Costume of Prelates of the Catholic Church, according to Roman Etiquette. 1909. 247N15

Many illustrations, not colored. Bibliography, pp. 195–198.

Picart, Bernard. Ceremonies and Religious Customs of the Various Nations of the Known World. 6 v. in 3. 1733–36. Ref. 265P58C

V. 1–2, Jews, Roman Catholics; v. 3–4, Idolatrous nations; v. 5–6, Greeks and Protestants, English, Mohammedans. Many copperplates showing religious costumes.

Thurston, Herbert. Clerical Costume. (In Catholic Encyclopedia. v. 4. pp. 419–21.) Ref. 282C363

Bibliography of 12 titles.

— Pallium. (In Morris, John. Historical Papers. 1892. v. 1. pp. 85–116.) 270M87

9 wood-cuts.

Tyack, G. S. Historic Dress of the Clergy. 1897. 247T97H

Rome

Arnay, d'. Private Life of the Romans. 1808. 913A74

"Of clothing," pp. 154–200.

Becker, W. A. Gallus; or, Roman scenes in the time of Augustus. 3d ed. 1866. 913B39

Dress, pp. 98–109; Dress of the men, pp. 408–30; Dress of the women, pp. 431–50. 4 wood-cuts of male and one of female attire.

— *Same.* 9th ed. 1888. Ref. 913B39

Costumi di Roma e dei contorni. 1846. RI391C84

Colored plates. No text.

Egerton, M. M., Countess of Wilton. Toilette in Ancient Rome. (In her Book of Costume. 1847. pp. 335–45.) Ref. 391W75

5 wood-cuts.

Friedländer, L. Mœurs Romaines du Règne d'Auguste à la fin des Antonins. 2 v. 1865–67. 937F91

Costume and armor of gladiators, v. 2, pp. 273–80.

Guhl, E. Life of the Greeks and Romans, Described from Antique Monuments. 1875. 913G94

"Dress," pp. 476–501. 11 outline cuts.

Hope, Thomas. Costumes of the Romans. (In his Costume of the Ancients. 1841. v. 1. pp. 39–50; v. 2, pl. 232–300.) Ref. 391H79

Historical and descriptive. 69 outline plates.

James, Constantin. Toilette d'une Romaine au temps d'Auguste. n.d. F391J27

Historical and descriptive sketch of Roman costume. Without illustrations.

Levati, Ambrogio. Costume Ancien et Moderne des Romains. (In Ferrario, Giulio. Costume. 1815–29. Europe. v. 2. pp. 221–606.) Ref. 391F37

General historical sketch of Roman costume. Many of the 62 colored plates show ancient and mediæval Roman costume. Several plates of Papal costume.

Menard, René. Le Vêtement. (In his Vie Privée des Anciens. 1881. v. 2. pp. 288–300.) F913M53

12 outline illustrations.

Perugini, G. Album; ou, Collection . . . des Costumes de la Cour de Rome. Deuxième éd. 1862. RF391P47

80 colored plates of uniforms of the Papal Court and Roman Catholic religious costume.

Saunders, C. Costume in Roman Comedy. 1909. 391S25

Monograph, with bibliography. No illustrations.

Wright, T. The Celt, the Roman, and the Saxon. 1852. 913W95C

Dress of Romans in Britain, pp. 326–33. 3 cuts of ornaments.

ROUMANIA. *See* BALKAN STATES

RUSSIAN EMPIRE

Atkinson, J. A. Picturesque Representations of the Manners, Customs, and Amusements of the Russians. 3 v. in 1. 1803. REF. 914.7A87

100 colored plates of all classes of Russians. Descriptive text in English and French.

Breton de la Martinière, J. B. J. La Russie; ou, Mœurs, Usages, et Costumes des Habitans de Toutes les Provinces de cet Empire. 6 v. 1813. F914.7B84

Dobson, George. Russia, Painted by F. de Haenen. 1913. 914.7D63R

— St. Petersburg. Illustrated by F. de Haenen. 1910. 914.7D63

Egerton, M. M., Countess of Wilton. Toilette in Bokhara, Circassia, and Cashmere. (In her Book of Costume. 1847. pp. 441–48.) REF. 391W75

3 wood-cuts.

— Toilette in Poland. (In her Book of Costume. 1847. pp. 360–62.)

4 wood-cuts.

—Toilette in Russia. (In her Book of Costume. 1847. pp. 363–73.)

7 wood-cuts.

Eyriès, J. B. B. La Russie; ou, Costumes, Mœurs, et Usages des Russes. (In his L'Angleterre. n.d.) REF. F391E98

Illustrated by colored engravings.

Ferrario, Giulio. Costume Ancien et Moderne de la Russie d'Europe. (In his Costume. 1815–29. Europe, v. 6, pp. 1–162.) REF. F391F37

24 colored copperplates, mostly of costume. Plates 7 and 8 show millitary uniforms.

— Costume des Habitans du Caboul, du Tibet, Siberia, etc. (In his Costume. 1815–29. Asie, v. 4. pp. 1–282.)

Colored copperplates of costumes of Kabul, Tibet, Caucasia, Turkey, Turkestan, Bokhara, Siberia.

— Costume des Polonais. (In his Costume. 1815–29. Europe. v. 6. pp. 162–181.)

1 colored plate of Polish costumes (7 figures).

Harding, Edward. Costume of the Russian Empire. 1811. R391H26

72 colored engravings.

Holme, Charles. Peasant Art in Russia. 1912. 709H74PR

Peasant costumes.

Köppen, F. von. Russia. (In his Armies of Europe. 1890. pp. 53–58.) 355K77

Descriptive notes. 2 double colored plates (15 figures, including 1 naval), and 6 text illustrations of uniforms.

Latimer, E. W. Russia and Turkey in the 19th Century. 1895. 947L35

8 plates of costume.

Logan, J. A., Jr. In Joyful Russia. 1897. 914.7L85

About 20 plates of Russian costumes and uniforms.

Lyall, Robert. Character of the Russians, and History of Moscow. 1823. REF. 914.7L98

3 colored plates of Russian peasant costume.

Michell, Thomas. Russian Pictures. 1889. 914.7M62

Wood-cuts of costumes of the empire.

Molloy, J. F. Russian Court in the 18th Century. 2 v. 1905. 947M72

21 plates of costumes.

Norman, Henry. All the Russias. 1902. 914.7N84

Cuts of Finnish, Russian, and Asiatic types.

Olufsen, O. Through unknown Pamirs. 1904. 915.8O52

"Clothing," pp. 63–72. 15 half-tone cuts of Pamir costume.

Pallas, P. S. Travels through Southern Provinces of the Russian Empire in the Years 1793 and 1794. 2 v. 1802. 914.7P16

Has about ten colored plates.

Picturesque Representations of the Dress and Manners of the Russians. n.d. REF. 391P61R

64 colored engravings of various costumes of the empire, made 1776–1779.

Rechberg-Rothenloewen, Karl, Reichsgraf von. Les Peuples de la Russie. 2 v. 1812–13. REF. F914.7R29

Colored plates of Slavic, Finnish, and Tartar types.

Russian Army. (In Armies of To-day. 1893. pp. 217–59.) 355M27

13 cuts of modern Russian uniform.

Seven Colored Plates of Russian Costumes of Various Trades. ?1820. R391S49

Each plate is mounted, and has a title in Russian, German and English.

Shoberl, Frederic. World in Miniature. Russia. 4 v. 1827. REF. 914.7S559

72 colored engravings of Slavs, Poles, Asiatics, etc.

Singleton, Esther. Russia as Seen and Described by Great Writers. 1904. 914.7S61
5 plates of costume.

Spencer, Edmund. Travels in Circassia, Krim-Tartary, etc. 3d ed. 2 v. 1839. 914.7S74
Colored frontispiece and several small cuts of dress.

Stadling, Jonas. In the Land of Tolstoi: experiences of famine and misrule in Russia. 1897. 914.7S77
Many wood-cuts and half-tones of Russian costume, chiefly peasant.

Steveni, W. B. Things Seen in Russia. 1913. 914.7S84T
Contains photographs of contemporary costume.

Stewart, Hugh. Provincial Russia. 1913. 914.7S849
32 illustrations in color and black-and-white, showing costume.

Uniforms of the Armies of the Six Great Powers of Europe. (In Standard Dictionary. Sup. 1903. p. 2187.) REF. 423F98Su
Section of colored plates, showing 18 Russian uniforms.

Villari, Luigi. Fire and Sword in the Caucasus. 1906. 947V72
Half-tone plates of Cossack, Georgian, Armenian, and Tartar costume.

Wilson, H. W. Japan's Fight for Freedom: the story of the war between Russia and Japan. 2 v. 1904–05. REF. 951W74
Many half-tones, showing Russian uniforms.

SAMOA

Churchill, L. P. Samoa 'Uma, where Life is Different. 1902. 919.6C56
11 half-tone plates of Samoan costume.

Hamm, M. A. America's New Possessions. 1899. 910H22
7 half-tones of Samoan dress.

Olivares, José de. Our Islands and their People. 2 v. 1899. REF. 917.29B91
Samoa, v. 2, pp. 539–47. Half-tones of costume.

Turner, George. Samoa a Hundred Years Ago and Long Before. 1884. 919.6T94
"Clothing," pp. 118–23. 2 wood-cuts of costume.

SAVOY

Canziani, Estella. Costumes, Traditions, and Songs of Savoy. 1911. *391C23
Illustrated with 47 colored plates, several of costume.

SCOTLAND

Adam, Frank. Clans, Septs, and Regiments of the Scottish Highlands. 1908. 941A19C
Has 13 plates illustrating Highland garb, and colored plates of tartans.

— What is my Tartan? The clans of Scotland, with their septs and dependents. 1896. REF. 941A19
Descriptive notes on tartans, arms, badges, etc., of the various clans.

Bonwick, James. Our Nationalities. Who are the Scotch? 1880. 572B72
"Old Scotch dress," pp. 130–32.

Browne, James. History of the Highlands and of the Highland Clans. 4 v. 1857–58. 941B88
Colored plates, chiefly in v. 4, of principal tartans.

Campbell, Lord Archibald. Children of the Mist; or, The Scottish clansmen in peace and war. 1890. 941C18C
Numerous notes on costume. Double-page frontispiece, showing Highland and English uniforms of 1745.

— [Craignish tales, and others.] 1889. 398C187
P. 84. Notes on the war dress of the Celt. With illustrations.

— Highland Dress, Arms, and Ornament. 1899. 914.1C187
Many half-tones and several photogravures of uniforms and arms.

Egerton, M. M., Countess of Wilton. Toilette in Scotland. (In her Book of Costume. 1847. pp. 176–85.) REF. 391W75
2 small wood-cuts.

Gibb, William. The Royal House of Stuart, illustrated from relics of the Stuarts. 1890. REF. 920G438
40 colored plates, some showing wearing apparel. 4 plates show regalia of Scotland.

Graham, H. G. Social Life of Scotland in the 18th Century. 2d ed. 1906. 914.1G73
See "Dress" in Index.

Grierson, E. W. Children's Book of Edinburgh. 1906. 941G84
9 colored plates of Scotch dress of various periods.

Keltie, J. S. History of the Scottish Highlands, Highland Clans and Highland Regiments. 2 v. 1875. REF. 941K19
Highland dress, v. 1, pp. 300–03. Illustrations include colored plates of clan tartans and several wood-cuts showing dress.

Levati, Ambrogio. Costume des Habitans des Iles Britanniques. (In Ferrario, Giulio. Costume. 1815–29. Europe, v. 6. pp. 1–178.)
REF. 391F37
Colored copperplate (plate 30) shows 5 Scotch costumes of about 1820.

Logan, James. Scottish Gaël: or, Celtic manners as preserved among the Highlanders. 2 v. 1831.
941L83S2
"Dress of the ancient Celts and costume of the present Gaël," v. 1, pp. 217–72; table of clan tartans, Appendix, v. 2, pp. 401–08.

McIan, R. R. Gaelic Gatherings; or, The Highlanders at home. 1848. [reprinted 1900.]
914.1L83
24 colored plates of costume.

Mackintosh, J. Story of Scotland from the Earliest Times to the Present Century. Illustrated. 1899. 941M15

Milne, James. Gordon Highlanders. 1898.
355M65
Includes half-tones of Highland uniforms.

Sanderson, William. Scottish Life and Character. 1904. 914.1S21
See pp. 86–88; 130–34. 12 plates of costume.

Scottish Clans and their Tartans. 2d ed. 1892.
941S42
Colored plates of the tartans.

— *Same.* 8th ed. 1906.

Shoberl, Frederic. World in Miniature. England, Scotland, and Ireland. Edited by W. H. Pyne. 4 v. 1827. REF. 914.2S559
4 colored plates, in v. 4, of Scotch costume.

Stewart, David. Sketches of the Character, Manners, and Present State of the Highlanders of Scotland. 2 v. 1822. 355S84
"Highland garb," v. 1, pp. 75–80, 115–20.

Stuart, John S. S. The Costume of the Clans. 1892. R391S93
37 full-page plates, illustrating the history, antiquities, and dress of the Highland clans.

Towry, M. H. Clanship and the Clans. 1870.
929T75
"Highland garb and arms," pp. 12–16.

See also ENGLAND

SERBIA. *See* BALKAN STATES

SHAKESPEAREAN COSTUME

Abbey, E. A. Drawings for Shakespeare: Midsummer Night's Dream, King Lear, King Richard II, King John, Romeo and Juliet, King Richard III, Hamlet, Othello. (In Harper's new monthly magazine, vols. 91, 106, 107, 108 and 109.)
051H29

Bayard, Emile. Shakespeare's "As you Like It." With 12 illustrations. 1887. R822.3S52Asi

Bööcke, R. L. Shakespearian Costumes. 4 v. 1889–1892. 822.3B669
Full-page wood-cuts, with color key. The library has only 4 vols.: "All's well that ends well"; "Twelfth night"; "Taming of the shrew"; "Hamlet."

Boydell, J. and *J.* Boydell's Graphic Illustrations of the Dramatic Works of Shakespeare. 1813.
REF. 822.3B78G
Steel plates of characters in costume.

Brereton, Austin. Shakespearean Scenes and Characters. 1886. REF. 822.3B84
30 steel plates and 10 wood-engravings.

Carter, Thomas. Stories from Shakespeare. n.d.
822.3S52Sto
16 full-page colored illustrations.

Crane, Walter. Shakespeare's "Merry Wives of Windsor," in eight pen designs. 1894.
R822.3C89

Fitzgerald, Percy H. Shakespearean Representation, its Laws and Limits. 1908. 822.3F55

Gérôme, J. L. Scenes from Shakespeare. 1875.
R822.3G37
30 India proof engravings.

Grützner, E. Shakespeare's "King Henry IV," two parts. 1887. R822.3S52H4Gi
12 illustrations.

Lacy, T. H. Costume Plates for the "Merchant of Venice." ?1862. R822.3L15

Linton, Sir. J. D. Shakespeare's "King Henry VIII." 1892. R822.3S52H8Ld
12 illustrations.

Shakespeare, William. Complete Works; rev. from the original editions, with introductions and notes by J. O. Halliwell and other eminent commentators. 9 v. n.d. 822.3S52Wr
Many steel engravings of actors in costume.

— Dramatic Works; rev. by G. Steevens. 6 v. 1802. REF. 822.3S52Ds
Plates practically the same as in Boydell.

Shakespeare, William. Tragedy of Hamlet, Prince of Denmark. 1897. 822.3S52Hac
12 full-page illustrations by H. C. Christy.

Shakespeare in Pictorial Art. 1916. 822.3S25

Shakespeare's "Othello." Illustrated by Ludovic Marchetti. ?1892. 822.3S52Oth

Smirke, R., and others. Illustrations of Shakespeare's Plays. n.d. R822.3S641
Fifty original designs by R. Smirke, T. Stothard, E. H. Corbould, etc. Engraved on steel.

Stone, Melicent. The Bankside Costume Book for Children. 1913. 391S87
Has 52 illustrations of Shakespearian men, women, and dress accoutrements.

Wilde, Oscar. Truth of Masks. (In his Intentions and the Soul of Man.) 1908. 828W67I
Essay on Shakespeare's interest in and use of costume.

Wingate, C. E. L. Shakespeare's Heroines on the Stage. 1875. 822.3W76S
52 illustrations, half-tones

Shoes. *See* Foot-wear

Siam. *See* India

South America

Carpenter, F. G. South America, social, industrial, and political. 1900. 918C29s
7 plates (half-tones) of costumes.

Forrest, A. S. Tour through South America. 1913. 918F72

Marcoy, Paul. Journey across South America. 2 v. 1873. Ref. 918.5S13
Incidental notes on costumes. Many wood-cuts of native and Spanish costumes.

Pritchard, H. V. H. Through the Heart of Patagonia. 1902. 918.2P94
3 plates, in color and half-tone, showing Patagonian dress.

See also Indians of South America

Spain

Adams, W. H. Spain and its People. 1872. 914.6A21
Many wood-cuts of Spanish types.

Bradford, William. Sketches of the Country, Character, and Costume in Portugal and Spain. 1812–13. R914.6H79
Contains colored plates, including military costume.

Calvert, A. F. Spanish Arms and Armor. 1907. 399C16
386 half-tone illustrations of the collection in the Royal Armory at Madrid.

— Valladolid, Oviedo, Segovia. 1908. 914.6C16V
Plates 156–165 give peasant costumes of the province of Segovia.

Cuendias, Manuel de. L'Espagne; Pittoresque, Artistique, et Monumentale. n.d. F914.6C96
Colored illustrations, and others.

Delineations of the Most Remarkable Costumes of the Different Provinces of Spain. 1823. R391D35
Colored illustrations. No text.

Egerton, M. M., Countess of Wilton. Toilette in Spain. (In her Book of Costume. 1847. pp. 288–96.) Ref. 391W75
4 wood-cuts.

Fitz-Gerald, J. D. Rambles in Spain. 1910. 914.6F553
Shows several costumes of peasants.

Higgin, Louis. Spanish Life in Town and Country. 1902. 914.6H63
See "Costume" and "Dress" in Index. 7 half-tone plates of costume.

Köppen, F. von. Spain and Portugal. (In his Armies of Europe. 1890. pp. 64–66.) 355K77
Double colored plates and 2 text illustrations of uniforms.

Penfield, Edward. Spanish Sketches. 1911. 914.6P39
Colored plates.

Shoberl, Frederic. World in Miniature. Spain and Portugal. 2 v. 1827. Ref. 914.6S55
27 colored engravings.

Watts, H. E. Christian Recovery of Spain. 1894. 946W34
Has illustrations showing costume, especially of the 13th century.

Williams, L. Land of the Dons. 1902. 914.6W72
13 plates showing national dress.

Sweden

Afbildningar af Svenska national dräkter. 1908. R391A25
Colored plates.

Bossi, Luigi. Du costume de la Suède. (In Ferrario, G. Costume. 1815–29. Europe. v. 6. pp. 232–59.) Ref. 391F37
2 copperplates (1 colored) of ancient Swedish costumes.

— Le Costume Ancien et Moderne des Scandinaves, des Suédois, etc. 1827. *F914.8B74
19 plates.

Egerton, M. M., Countess of Wilton. Toilette in Sweden. (In her Book of Costume. 1847. pp. 349–51.) REF. 391W75
3 wood-cuts.

Holme, Charles. Peasant Art in Sweden, Lapland, and Iceland. 1910. 709H74P
Illustrations in color and monotone.

Köppen, F. von. Sweden and Norway. (In his Armies of Europe. 1890. pp. 61–63.) 355K77
Colored plates (11 figures, including 3 naval) of uniforms.

Steveni, W. B. Things Seen in Sweden. 1915. 914.8S84
About 21 of the 50 photographic reproductions are of costume.

Thomas, W. W., Jr. Sweden and the Swedes. 1893. 914.8T46
8 plates and 3 text illustrations of ancient and modern Swedish costumes.

SWITZERLAND

Bridgens, Richard. Sketches Illustrative of the Manners and Costumes of France, Switzerland, and Italy. 1821. R391B851
Plates, with descriptive text.

Egerton, M. M., Countess of Wilton. Toilette in Switzerland. (In her Book of Costume. 1847. pp. 302–10.) REF. 391W75
10 wood-cuts.

Gauter, Henri. Histoire du Service Militaire des Régiments Suisses à la Solde de l'Angleterre, de Naples, et de Rome. 1902. F356G21
10 colored plates, showing uniforms of Swiss mercenarics.

Köppen, F. von. Switzerland. (In his Armies of Europe. 1890. pp. 67–68.) 355K77
Colored plates (7 figures) of uniforms.

Levati, Ambrogio. Costume Ancien et Moderne des Helvétiens ou des Suisses. (In Ferrario, G. Costume. 1815–29. Europe, v. 4. pp. 1–172.) REF. F391F37
16 colored copperplates of ancient and modern Swiss costumes.

Schweizer Volkstracht; die Trachten der Cantone Aaran, Appenzell, Unterwalden, Glarus, Schaffhausen, und Luzern, auf acht sehr schönen Chromo-Lithographen dargestellt. 1840. R391S41

Story, A. T. Swiss Life in Town and Country. 1902. 914.94S88

Yosy, A. Switzerland. With representations of the dress and manners of the Swiss. 2 v. 1815. REF. 914.94Y65
50 colored engravings of costume.

THEATRICAL COSTUME

Aria, Mrs. E. Of Theatrical Dress. (In her Costume; fanciful, historical and theatrical. 1906. pp. 236–59.) 391A69
2 colored plates and 7 half-tone illustrations.

Ferrario, Giulio. Costume des Italiens. (In his Costume. 1815–29. Europe. v. 3., pt. 2.) REF. F391F37
Plates 120–22, p. 877, show costumes of actors and dancers of Italy.

Galerie Dramatique. A Paris, chez Martinet. 1796–1843. R391G15
50 copper engravings, in color.

Guillaumot, A. E. Costumes de l'Opéra, Dix-septième au dix-huitième Siècles. 1883. RF391G95C
50 planches fac-simile à l'eau-forte en couleurs.

Harrison, Charles. Theatricals and Tableaux Vivants for Amateurs. 1882. 793H31
92 illustrations of stage costume, historical and fancy design.

Jullien, A. Histoire du Costume au Théâtre depuis les Origines du Théâtre en France jusqu'à nos Jours. 1880. F391J94
24 plates, partly colored.

Kobbé, Gustav. Opera Singers: a pictorial souvenir. 1904. 920K756
Photogravures. "A series of costume and other portraits of the grand opera singers best known to American opera-goers of to-day."

Krehbiel, H. E. Chapters of Opera. 1908. 782K92
Of the 70 half-tone illustrations, 39 are from photographs of opera singers in costume.

Lacy, T. H. Female Costumes, Historical, National, Dramatic. 1865. R391L152C2

— Male Costumes, Historical, National, Dramatic. 1868. R391L152C1
Contains colored plates. No text.

Lumm, E. C. Twentieth Century Speaker. 1898. 808.5L95
Colored and half-tone plates of costumes and poses.

Mackay, C. D. Costumes and Scenery for Amateurs. 1915. 793M153C

Mantzius, Karl. History of Theatrical Art. 5 v. 1903–09. 792M29

Plates of actors in costume.

Mobisson, F. Costumes of the Modern Stage. 1889–90. 391M68

Colored plates.

Paul, Howard. The Stage and its Stars, Past and Present. A gallery of dramatic illustration and critical biographies of distinguished English and American actors, from the time of Shakespeare till to-day. 2 v. 1887.

128 photogravure portraits and scenes from steel plates and over 400 portraits in the text. Useful for costume.

Scott, Clement. Drama of Yesterday and To-day. 2 v. 1899. 792S42

Illustrations of actors in costume.

Seidl, Anton. Music of the Modern World. 2 v. 1895. REF. 780S45

Many colored and half-tone plates of singers and operatic characters in costume.

Stone, Milicent. The Bankside Costume Book for Children. 1913. 391S87

Has 52 illustrations for representing historical plays, especially those of Shakespeare.

TIBET

Crosby, O. T. Thibet and Turkestan. 1905. 915.8C94

Several of the half-tone plates show costume.

Landor, A. H. Savage-. Tibet and Nepal, Painted and Described. 1905. 915L26

Over 30 colored plates show costumes of Tibet and Nepal.

Sherring, C. A. Western Tibet and the British Borderland. 1906. 915.1S55

See "Dress" in Index. Many half-tones in text show costume.

Shoberl, F. The World in Miniature.—Tibet and India beyond the Ganges. 1827. R915.1S559

12 colored plates of costumes.

TROUBADOURS

Rowbotham, J. F. Troubadours and Courts of Love. 1895. 914.2R87

"Dress of the troubadours," pp. 108–70. 7 outline cuts of troubadour and minstrel costume.

Smith, J. H. Troubadours at Home. 2 v. 1899. 849S65

"Their attire," v. 1, pp. 168–69. See also "Costume" in Index. A few wood-cuts of dress.

TUNIS. *See* AFRICA

TURKISH EMPIRE

Addison, C. G. Damascus and Palmyra. 2 v. 1838. 915.6A22

10 colored plates of costume.

Allom, Thomas. Character and Costume in Turkey and Italy. n.d. R914.96A44

10 lithographic plates of Turkish costume about the year 1840.

Amicis, E. de. Constantinople. Tr. by Caroline Tilton. 1878. 914.96A51

"Costume" [male], pp. 104–05; "Turkish women," pp. 206–37.

Bell, G. L. The Desert and the Sown. 1907. 915.6B43

Colored frontispiece, by Sargent, of Bedouins and many half-tones of the different races of Palestine.

Copping, Harold. The Gospel in the Old Testament. A series of Pictures by Harold Copping. With descriptive letterpress by H. C. G. Moule. 1908. REF. 221C78

24 illustrations in color.

Costume of Turkey. 1802. R391C842.

Illustrated with colored engravings, with descriptions in English and French.

Dupré, L. Voyage à Athènes et à Constantinople. 1825. REF.

Colored plates of costumes of Constantinople, with text in French.

Egerton, M. M., Countess of Wilton. Toilette in Palestine and Syria. (In her Book of Costume. 1847. pp. 465–75.) REF. 391W75

2 wood-cuts.

— Toilette in Turkey, Wallachia, etc. (In her Book of Costume. 1847. pp. 374–87.)

7 wood-cuts.

Eyriès, J. B. B. La Turquie, ou, Costumes, Mœurs, et Usages des Turcs. (In his L'Angleterre. n.d.) REF. F391E98

Illustrated by colored plates.

Ferrario, Giulio. Costume des Peuples de l'Asie Mineure. (In his Costume. 1815–29. Asie. v. 3. pp. 263–348.) REF. 391F37

Colored copperplates of costumes of Phrygia, Troy, Lydia, Lycia, Cilicia, Pontus, Armenia, and other ancient districts of Asia Minor.

Hamdi, Osman, bey. Les Costumes Populaires de la Turquie en 1873. RF391H21

74 plates, illustrative of the costumes of people in Turkey in Europe, the islands of the Ottoman Empire, and in Turkey in Asia.

Howe, Fisher. Oriental and Sacred Scenes in Greece, Turkey, and Palestine. 1856. 915.6H85

Text contains several references to costume. 6 colored plates of typical costume.

Jessup, H. H. Syrian Home-life. 1874. 915.6J58
" Dress," pp. 28–38. 3 wood-cuts.

— Women of the Arabs. 1873. 915.6J58W
Incidental notes on dress. A few wood-cuts of costumes, male and female, of Palestine.

Kelman, J. The Holy Land. 1902. 915.6K29
Including colored plates of Syrian peasants and Arabs.

Köpper, F. von. Turkey and the States of the Balkan Peninsula. (in his Armies of Europe. 1890.) 355K77
Pp. 73–75. Section of colored plates (5 figures) and 4 text illustrations of uniforms.

Latimer, E. W. Russia and Turkey in the 19th Century. 1895. 947L35
Several portraits showing Turkish uniforms.

Laurent, P. E. Recollections of a Classical Tour through Various Parts of Greece, Turkey, and Italy, in 1818 and 1819. 2 v. 1822. REF. 914L38
4 hand-colored plates, showing Turkish women and girls, etc.

Macbean, F. Sketches in Character and Costume in Constantinople, Ionian Islands, etc. 1854. R914.96M11
No text except short descriptions of the plates.

Magnetti, Carlo. Costume de l'Empire Ottoman. (In Ferrario, Giulio. Costume. 1815–29. Europe. v. 1, pt. 3.) REF. F391F37
Nearly 60 colored copperplates of costumes, including the present Balkan States.

Mayer, Luigi. Views of the Ottoman Domains in Europe, in Asia, and some of the Mediterranean Islands. 1810. REF. 915.6M46
Colored plates of costumes of the Turkish Empire, including also Sicily, Tripoli, and the Balkan States.

Millingen, A. van. Constantinople; painted by Goble. 1906. 949.6M655
Colored plates of Turkish costume.

Monroe, W. S. Turkey and the Turks. 1907. 949.6M753
Consult " Dress " in Index. 16 half-tones show costumes.

Neil, James. Everyday Life in the Holy Land. 1913. 915.6N39
Contains colored pictures.

Picturesque Representations of the Dress and Manners of the Turks. Illustrated in 60 colored engravings, with descriptions. n.d. REF. 391P61
Turks, Albanians, Arabs, and Armenians.

Rogers, M. E. Domestic Life in Palestine. 1863. 915.6R72
See " Costume " in Index.

Shoberl, F. World in Miniature. Turkey. 6 v. 1827. REF. 914.96S55
73 colored engravings, showing about 150 costumes of the Empire.

Singleton, Esther. Turkey and the Balkan States, as Described by Great Writers. 1908. 949.6S61
40 half-tone plates, many useful for costume.

Spry, W. J. J. Life on the Bosphorus. 1895. 914.96S77
34 portraits of caliphs and sultans, and other plates of costume.

Van Lennep, H. J. Oriental Album. Twenty illustrations, in oil colors, of the people and scenery of Turkey; with an explanatory and descriptive text. 1862. REF. 914.96V25
Folio lithograph plates, showing Turkish and Armenian costumes.

Wilkie, Sir David. Sketches in Turkey, Syria, and Egypt, 1840 and 1841. Drawn on stone by Joseph Nash. 1843. REF. 741W68
52 folio lithographs, in monotone.

TYROL. *See* AUSTRIA-HUNGARY; SWITZERLAND

UNITED STATES

Avery, E. M. History of the United States. 16 v. 1907. 973A95
Fully illustrated. Vol. 6 is good for colored illustrations of Colonial costumes, military and civil.

Earle, Alice M. Child Life in Colonial Days. 1899. 390E12
Many half-tones, from photographs, of children's dress.

— Costume of Colonial Times. 1894. 391E12
History of Colonial Dress, pp. 3–42; Dictionary of Terms, pp. 45–264.

— Dress of the Colonists. (In her Home life in Colonial Days. 1898. pp. 281–99.) 917.3E12
6 cuts of costumes.

— Two Centuries of Costume in America, 1620–1820. 2 v. 1903. REF. 391E12T
Many half-tone plates and wood-cuts of all kinds of costume. List of illustrations, with descriptive notes.

Eggleston, Edward. Household History of the United States and its People. 1889. 973E29
Colored plates of colonial costumes, uniforms of 1776–1864, and Confederate uniforms. Many vignettes of costumes, 1492–1880.

Goodwin, M. W. Colonial Cavalier; or, Southern Life before the Revolution. 1894. 917.5G65
" His dress," pp. 75–96. A few wood-cuts of Colonial dress.

Harvey, Fred. First Families of the Southwest. 1913. 970.6H34
32 colored plates of Indians, their pottery, basketry, etc.

Jennings, P. A Colored Man's Reminiscences of James Madison. 1865. BM182J

Extra illustrations, with 26 colored plates, showing fashions in Madison's time. Plates from Aekermann's Repository.

McClellan, Elizabéth. Historic Dress in America, 1607–1800. With chapter on dress in the Spanish and French settlements in Florida and Louisiana. 904. REF. 391M12

385 illustrations, colored plates, half-tones, and wood-cuts. Bibliography.

— Historic Dress in America, 1800–1870. 1910. R391M12H

Continuation of the above. Includes a bibliography.

Singleton, Esther. Costumes of Men. (In her Social New York under the Georges. 1902. pp. 171–97.) 917.471S61

6 half-tones of articles of dress.

— Dress of Women. (In Same. pp. 201–56.) 917.471S61

Several half-tones of apparel.

Wharton, A. H. Social Life in the Early Republic. 1902. 390W55S

Colored frontispiece, and many half-tone portraits, of 1790–1850.

UNITED STATES. MILITARY AND NAVAL COSTUME

Archibald, J. F. L. Blue Shirt and Khaki. 1901. 355.A67

Many half-tones of English and American soldiers.

Bennett, F. M. Uniforms and Corps Devices of the Engineer Corps. (In his Steam Navy of the United States. 1896. pp. 713–31.) 359B47S

Bolton, C. K. Private Soldier under Washington. 1902. 973.3B69

Uniforms, pp. 89–104, and double half-tone plates showing uniforms and plate showing hunting shirt.

Eggleston, Edward. Household History of the United States and its People. 1889. 973E29

2 colored plates of U. S. uniforms, 1776–1865, and 1 colored plate of Confederate uniforms, with several vignettes of uniforms.

Logan, J. A. Volunteer Soldier of America. 1887. 355L83

Colored frontispiece, and several wood-cuts of uniforms.

McClellan, Elizabeth. Uniforms in America, 1775–1800. (In her Historic dress in America. 1904. pp. 340–77.) REF. 391M12

Half-tones of Continental uniforms of army and navy.

Merritt, Wesley. Army of the United States. (In Armies of To-day. 1893. pp. 1–55.) 355M57

4 cuts of uniforms of the period.

Nelson, H. L. Army of the United States. 1889. REF. 355N42

Same plates as in "U. S. army Q.-M. G.—Uniform of the Army of the U. S."

Rodenbaugh, T. F. From Everglade to Cañon with the 2d Dragoons. 1836–75. 1875. 355R68

5 chromo-lithographs of cavalry uniforms, 1836–75, and 4 wood-cuts of French cavalrymen.

Smith, J. H. Historic Booke, to Keep in remembrance the meeting of the Honourable Artillery Company of London and the Ancient and Honorable Artillery Company of the Massachusetts, Boston, 1903. 1903. REF. 358S65

Plates and cuts, showing uniforms of 17th–19th centuries.

Uniforms of the Army of the United States. (In Standard Dictionary. Sup. 1903. p. 2187.) REF. 423F98SU

Colored plates, showing 27 uniforms of 1903.

United States Army. Quartermaster-general. Uniform of the Army of the United States, 1882. 1882. REF. 355U58

Lithographed plates of uniforms. Several cuts of details.

United States Army. Uniform of the Army of the United States. Illustrated from 1774 to 1889. 1890. REF. 355U58U

44 colored plates. Key to plates and descriptive text.

United States Marine Corps. Uniform Regulations. Together with uniform regulations common to both U. S. Navy and Marine Corps. 1913. R355U58MU

United States. Navy Dept. Regulations governing the uniform of commissioned officers, warrant officers, and enlisted men of the Navy of the United States. 1886. REF. 355U58N

54 lithographed plates of uniforms.

Wagner, A. L. United States Army and Navy, from the era of the Revolution to the close of the Spanish-American war. 1899. REF. 355W13OU

Lithographs of military and naval uniforms, 1776–1899.

Walton, W. G., and others. Army and Navy of the United States, from the period of the Revolution to the present day. 12 pts. 1889–95. REF. 353.6W24

44 colored plates, mounted, with duplicate etchings, and many other etchings and photogravures of military and naval uniforms.

Zogbaum, R. F. Across Country with a Cavalry Column. And, With the Bluecoats on the Border. (In his Horse, Foot, and Dragoons. 1888. pp. 100–176.) 355Z85
25 plates and cuts of uniforms of the period.

VENICE. *See* ITALY

WALES

Bradley, A. G. Highways and Byways in North Wales. Illustrated by J. Pennell and H. Thomson. 1898. 914.29B81
6 wood-cuts of costume.

Davies, D. John Vaughan and his Friends. 1897. 914.29D255
Several cuts of Welsh costume.

Egerton, M. M., Countess of Wilton. Toilette in Wales. (In her Book of costume. 1847. pp. 190–91.) REF. 391W75

Rhys, John. Welsh People. 1900. 942.9R47
Dress [ancient], p. 251; [modern], 565–70.

Trevelyan, M. Glimpses of Welsh Life and Character. 1893. 914.29T81
See " Costume " and " Dress " in Index.

See also ENGLAND

WEAPONS. *See* ARMOR

WEST INDIES

Henderson, John. The West Indies. Painted by A. S. Forrest. 1905. 917.29H49
About 30 of the colored plates show costume, chiefly of Jamaica.

Paton, W. A. Down the Islands. 1890. 917.29P31
Frequent references in text. Several illustrations show costumes.

See also CUBA; PORTO RICO

ZANZIBAR

Lyne, R. N. Zanzibar in Contemporary Times. 1905. 967L98
2 half-tone plates of costume.

Reute, Emily. Memoirs of an Arabian Princess. Tr. by L. Strachey. 1907. BR921S
Female fashions of Zanzibar, pp. 85–91. 6 plates of Zanzibar Arabs.

ARTISTS WHOSE WORK HAS BEARING ON PERIOD FABRICS OR COSTUME

ARTISTS WHOSE WORK HAS BEARING ON PERIOD FABRICS OR COSTUME

Greek and Roman Sculpture. (See University Prints, Students' Series A.)
Mosaic. Emperor Justinian and his suite. Byzantine, 6th century, at Ravenna. San Vitale.

ca. (circa) = about. *fl.* = flourished.

Italian Painting

Ambrogio da Predis (School of Milan). *fl.* 1482–1506.
Bartolommeo Veneto (Venetian School). *fl.* 1505–1555.
Bassano, L. da P. (Venetian School). 1557–1622.
Bissolo, F. (Venetian School). 1464–1528.
Botticelli, S. (Florentine School). 1444–1510.
Bronzino, A. (Florentine School). *ca.* 1502–1572.
Butinone, B. J. (School of Milan). *ca.* 1436–1507.
Calisto Piazza da Lodi (School of Brescia). *fl.* 1521–1562.
Carnevale, Fra (School of Umbria and Perugia). 15th century.
Carpaccio, V. (Venetian School). *ca.* 1455– *ca.* 1525.
Cimabue (Florentine School). *ca.* 1240–1302.
Conti, Bernardino de' (School of Milan). *fl.* 1490–?
Cossa, F. (School of Ferrara). *ca.* 1435–1480.
Crivelli, C. (Venetian School). *ca.* 1430–*ca.* 1493.
Domenico Veneziano (Florentine School). *ca.* 1410–1461.
Duccio di Buoninsegna (School of Siena). *ca.* 1260–1320.
Ghirlandajo, D. and pupils (Florentine School). 1452–1525.
Giotto and pupils (Florentine School). 1266–1337.
Giovanni di Paolo (School of Siena). *ca.* 1403–1482.
Giovanni di Piamonte. *fl.* 15th century.
Giovenone, G. (School of Vercelli). *ca.* 1490–1555.
Jacobello del Fiore (Venetian School). *fl.* 1400–1439.
Lorenzetti, A. and P. Follower of (School of Siena) *fl.* 1323–1348–*fl.* 1305–1348.
Mantegna, A. (School of Padua). 1431–1506.
Maratti, C. 1625–1713.
Masolino. (Florentine School.) 1384–*ca.* 1435.
Moroni, G. B. 1520–1578.
Palma Vecchio. Venetian School. 1480–1528.
Parmigianino (School of Parma). 1504–1540.
Perugino, P. (Umbrian School). 1446–1523.
Pesello, G. (Florentine School). 1367–1446.
Piero di Cosimo (Florentine School). 1462–1521.
Pinturicchio, B. (Umbrian School). 1454–1513.
Pisanello. *ca.* 1397–1455.
Pulzone, S. *ca.* 1562–*ca.* 1588.
Romanino, G. (School of Brescia). *ca.* 1485–1566.
Rotari, P. dei, 1707–*ca.* 1762.
Sellajo, J. del (Florentine School). *ca.* 1441–1493.
Signorelli, Luca (Umbro-Florentine School). 1441–1523.
Sodoma, Il (School of Vercelli). *ca.* 1477–1549.
Spinello, G. (Florentine School). 1387–1452.
Stefano da Zevio (School of Verona). *ca.* 1393–1451.
Titian (Venetian School). 1477–1576.
Vasari, G. 1511–1574.
Veronese, P. (Venetian School). 1528–1588.
Verrocchio, A. (Florentine School). 1435–1488.
Vivarini, A. (Venetian School). *fl.* 1444–1470.
Zuccaro, F. *ca.* 1543–1609.
Masters dei Cassoni.
Painting, Byzantine School.
Painting, Florentine School.
Painting, Italian School.
Painting, North Italian School.
Painting, Umbrian School. 16th century.
Painting, Venetian School. 16th century.
Painting, Venetian School.

Dutch Painting

Codde, P. 1610–1660.
Cornelisz, J. 1475–1560.
Cronenburch, A. van. 16th century.
Cuyp, J. G. 1575–1649.
Dou, G. 1613–1675.
Hals, F., the elder. 1580–4–1666.
Helst, B. van der. 1613–1670.
Honthorst, W. van. 1604–1666.
Jacobsz, L. 1494–1533.
Janssen, P. 2d half of 17th century.
Joest von Calcar, J. 1460–1519
Ketel, C. 1546–1616.
Keyser, T. de. 1596–1667 (1679?).
Mesdach, S. 1st half 17th century.
Metsu, G. 1630–1667.
Mierevelt, M. J. 1567–1641.
Molenaer, J. M. ?–1688.
Moreelse, P. 1571–1638.
Mostaert, J. 1474–1556.
Mytens, D., the elder. 1590–1658.
Palamadesz, A. 1601–1673.
Ravesteyn, A. van. 17th century.
Santvoort, D. D. 1610–1680.
Steen, J. *ca.* 1626–1679.
Ter Borch, G. 1617–1681.
Troost, C. 1697–1750.
Venne, A. van der. 1589–1662.
Vermeer van Delft, J. 1632–1675.
Verspronck, J. C. 1597–1662.
Voort, C. van der. 1576–1624.
Wilt, T. van der. 1659–1733.
Painting, Dutch. 14th century.
Painting, Dutch. 15th century.
Painting Dutch. 16th century.
Painting, Dutch. 17th century.

Flemish Painting

Bles, H. de. 1480–1550.
Blyenberch, A. 1566–1625.
Bouts, A. ?–1548.
Bouts, D. 1410–1475.
Campin, R., 1375–1444.
Champaigne, P. van. 1602–1674.
Claeissens, P., the elder. 1500–1576.
Cleve, J. van, the elder, *ca.* 1485–1540.
Coffermans, M. *fl.* 1549–1575.
Cristus, P. 1400(?)–1473.
David, G. 1450–1523.
Dyck, A. van. 1599–1641.
Eyck, J. van. *ca.* 1381–1440.
Francken, F., the younger. 1581–1642.
Geerarts, M., the younger. 1561–1635.
Goes, H. van der. ?–1482.
Heere, L. de. 1534–1584.
Isenbrant, A. Before 1510–1551.
Justus of Ghent *ca.* 1470?
Mabuse, J. van. 1470–*ca.* 1533.
Marmion, S. *ca.* 1425–1489.
Massys, Jan. 1509–1575.
Master of the Legend of St. Lucy. 15th century.
Master of the St. Ursula Legend. 15th century.
Memlinc, H. (Memling). *ca.* 1430(?)–1494.
Moro, A. 1512–1576.
Pourbus, F., the elder. 1541–1581.
Pourbus, F., the younger. 1570–1622.
Pourbus, P., the younger. 1510–1584.
Roymerswale, M. van. 1497–1567.
Rubens, P. P. 1577–1640.
Somer, Paul van. 1570–1621.
Vos, C. de, the elder. 1585–1651.
Weyden, R., van der. 1400–1464.
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Bruyn, B., the younger, *ca.* 1530–*ca.* 1610.
Cranach, L., the elder. 1472–1553.
Dunwegge, H. and V. 1520–?
Master of the Life of the Virgin. *fl. ca.* 1460–1480.
Master of St. Bartholomew. *ca.* 1490–1510.
Master of St. Severin. ?–1515.
Multscher, H. *ca.* 1440–1467.
Neufchâtel, N. *ca.* 1527–1590.
Pacher, M. 1430–1498.
Pleydenwurff. 1450–1494.
Ratgeb, J. 16th century.
Ring, L. *ca.* 1521–1583.
Roos, T. 1638–1698.
Scheits, M. 1640–1700.
Seisenegger, J. 1505–1567.
Wolgemut, M. 1434–1519.
Painting, German. 15th century.
Painting, German. 16th century.

Spanish Painting

Carreno, J. de M. 1614–1685.
Coello, A. S. 1513(?)–1590.
González, B. 1564–1627.

Goya y Lucientes, F. J. de. 1746–1828.
Liano, F. de. 1556–1625.
Pantoja de la Cruz, J. 1551–1609.
Velasquez. 1599–1660.
Vermejo, B. *fl. ca.* 1490.
Zurbaran, F. de. 1598–1662.
Painting, Spanish. 15th century.
Painting, Spanish. 16th century.
Painting, Spanish. 17th century.
Painting, Hispano-Flemish. 1451.

Russian Painting

Ritt, A. 1766–1799.

French Painting

Bourdichon, J. 1457–1521.
Clouet, François. 1500–1572.
Corneille de Lyon. ?–*ca.* 1574.
Coypel, C. A. 1694–1752.
David, L. 1748–1825.
Drouais, F. H. 1727–1775.
Dumont, J. 1701–1781.
Fantin-Latour. 1836–1904.
Favray, A. C. de. 1706–1789.
Fouquet, J. *ca.* 1415–*ca.* 1480.
Fragonard, J. H. 1732–1806.
Froment, N. 15th century.
Gandara, A. de la. 1862–.
Gerard, F. P. S. 1770–1837.
Greuze, J. B. 1725–1805.
Hilaire, J. B. 18th–19th century.
Huet, J. B. 1745–1811.
Ingres, J. A. D. 1780–1867.
Lancret, N. 1690–1743.
Largillière, N. de. 1656–1746.
La Tour, M. Q. de. 1704–1788.
Le Brun, (Mme.) Elisabeth Louise Vigée. 1755–1842.
Lefebvre, Jules Joseph. 1834–?
Lefèvre, Robert. 1756–1830.
Liotard, Jean Étienne. 1702–1789.
Loo, C. A. van. 1705–1765.
Manet. Édouard. 1833–1883.
Mares, Pierre. 15th century.
Master of Moulins. 15th century.
Nattier, Jean Marc. 1685–1766.
Oudry, P. 16th century.
Pater, Jean Baptiste Joseph. 1695–1736.
Perreal, Jean. *fl.* 1483(?)–1528.
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Prud'hon, Pierre Paul. 1758–1823.
Quesnel, François. *ca.* 1544–1619.
Renoir, Firmin Auguste. 1841–
Rigaud, Hyacinthe. 1659–1743.
Rioult, Louis Édouard. 1780–1855.
Thevenot, Arthur François. 19th century.
Tocque, Louis. 1696–1772.
Vestier, Antoine. 1740–1824.
Watteau, Jean Antoine. 1684–1721.
Painting, French. 15th century.
Painting, French, of Amiens. 15th century.
Painting, French, of Amiens. 16th century.

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Beechey, Sir W. 1753–1839.
Closterman, J. 1656–1713.
Corvus, J. 16th century.
Cotes, F. 1726–1770.
Gainsborough, T. 1727–1788.
Hogarth, W. 1697–1764.
Hoppner, J. 1758–1810.
Jervas, C. 1675–1739. (Irish Pnt.)
Lawrence, Sir Thomas. 1769–1830.
Raeburn, Sir Henry. 1756–1823.
Ramsay, Allan. 1713–1784.
Reynolds, Sir Joshua. 1723–1792.
Richardson, J., the elder. 1665–1745.
Romney, G. 1734–1802.
Sharples, J., the elder. *ca.* 1750–1811.
Talfourd, F. 1815–1874.
Ward, E. M. 1816–1879.
Painting, English. 15th century.
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Badger, Joseph. 1708–1765.
Blackburn, J. B. 1700–1760.
Copley, J. S. 1737–1815.
Feke, R. 1724–1769.
Frothingham, J. 1786–1864.
Greenwood, J. 1729–1792.
Inman, H. 1801–1846.
Jarvis, J. W. 1780–1834.
Morse, S. F. B. 1791–1872.
Osgood, C. 18th–19th century.
Pratt, M. 1734–1805.
Smybert, J. 1684–1751.
Stuart, G. 1755–1828.
Sully, T. 1783–1872.
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